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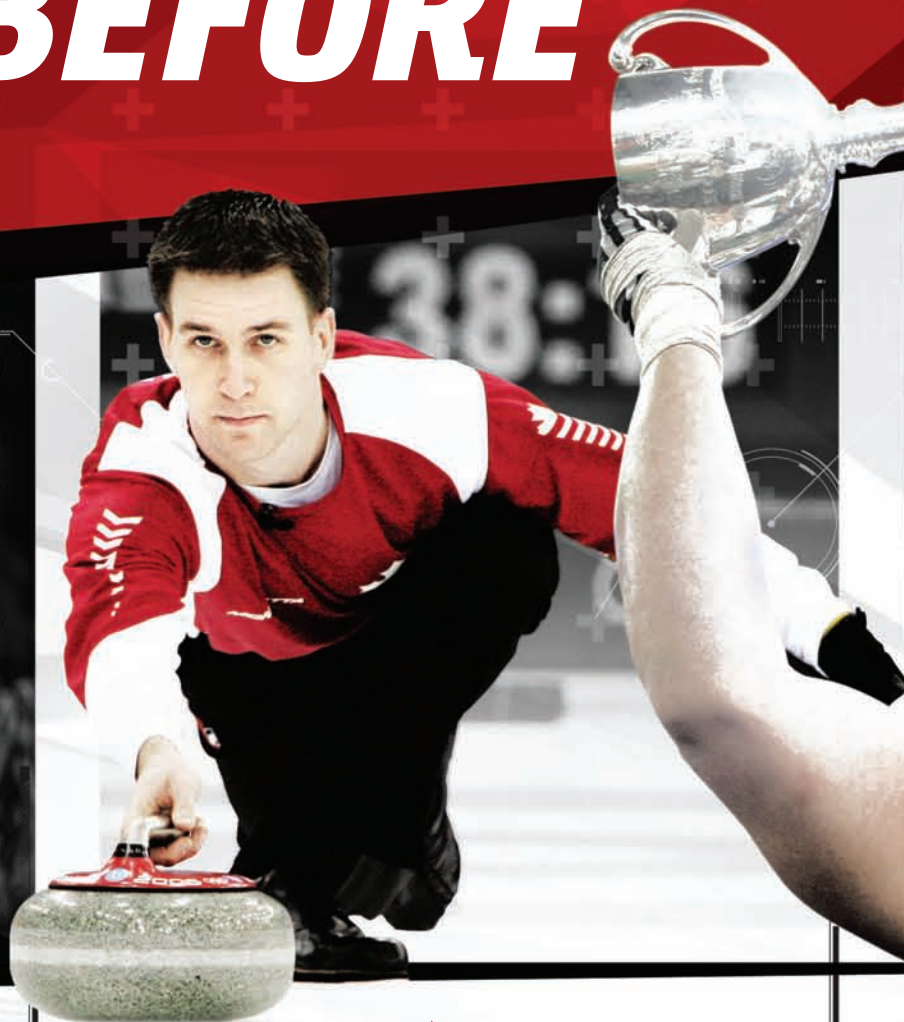


eyeballs intensifies as nets seek MLA viewers



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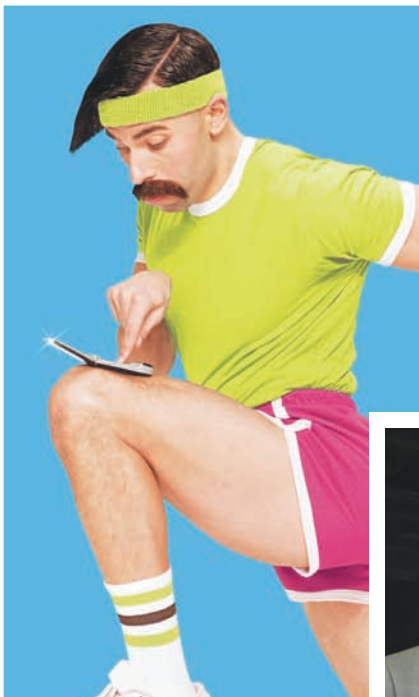
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Think big and long-term

Cadbury's "Gorilla" spot took a Grand Prix in the original category, Film. At some point (pre-ARGs), its "innovative" lack of product flaunting might have seemed daring. But love it or not, its power to entertain was eclipsed by the potential and ideas found in the newer interactive categories. (Even Film gave a separate Grand Prix to non-broadcast, and the quality of the winning Halo 3 films was superior to most of the broadcast work.)

No wonder Cannes buzz concentrated on the ideas with legs. Tom Doctoroff, JWT area director for North East Asia and CEO, Greater China, says it's all about "creating community – some platform for participation where they want to come back." And as the magic moves online, the big difference is the opportunity to sustain it beyond the quarter.

And it's affecting business models as well as messaging.

In a Nike/RGA seminar, Bob Greenberg and Nike global director of digital media Stefan Olander showed work coming out this summer, like the Ballers Network. With the insight that some poor sod gets stuck organizing all those pick-up games out there, Nike is stepping up with an online solution to help connect B-ball players and house their stats. Another big program is The Human Race. The goal is to have one million people run 10K in 25 cities around the world on Aug. 31. The online component lets you create teams and hosts the inevitable rivalries. The goal is to be able to see a horde of runners in red T-shirts from the moon that day.

Olander says Nike has "become more focused around services. As a company, we have a different role in the world of sport."

Over 25 years ago, the Japanese agency Hakuhodo embraced the term *sei-katsu-sha*, which translates as "people with their own lives," in order to maintain perspective on the whole 360 of people's existence (and brand roles within). Hakuhodo is behind the massively successful "World's Worst War" viral for Habanero, which had Japan's youth embroiled in a complex online battle over chip flavours. It entailed a pyramid scheme recruitment network, on-pack QR codes, mobile elements and goofy prizes, and got over one million page views per day. Sales increased, and the whole thing fit the snack's "most sadistic" brand positioning.

The agency analyzed the industry's best work (the 3,000+ staff includes 60 in R&D), and R&D exec manager Futaba Tanaka has condensed it down to a theory called Engagement Ring. One thing they've found, in addition to the impressive non-linear relationships possible, is the value of not dropping them at the end of a campaign. Hakuhodo is putting that into practice for Team Minus 6%, a multi-year project enlisting businesses to rally around greenhouse gas reduction. Its Cool Biz program, which encourages execs to lose their ties in the summer and set the AC at 28, effected a cultural shift in Japan.

Of course, the long-term approach is easier at an agency where longstanding client relationships are the norm than it is in the typical North American musical-chairs environment.

The other poster child for change at Cannes was the "Lead India" project out of JWT India Mumbai. The Direct Grand Prix-winning campaign for *The Times of India* exhorted young professionals to "Take a Stand" and help lead their country. Over 37,000 signed up, and were winnowed down in a process that involved the nation. The winner's candidacy will be supported in the next general election.

Lo Sheung Yan, executive creative director of JWT North East Asia, identified India's first Grand Prix as the most inspiring thing he saw at Cannes. And perhaps there are more payoffs ahead, as per Noel Magnus, CEO JWT Australia & New Zealand: "It reminds people of the power of what we do. Advertising can actually change the world."

Exposure to ideas like that is why Cannes pays off. So start something Big. Drop the 30-second mentality, and keep it going. cheers.**mm**

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

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Business unusual

Writing this column feels a bit like wearing someone else's socks. A little weird. A little icky.

I say this because our former publisher, Claire Macdonald, owned this space for nearly two years—commanded it, in fact. Claire, as many of you now know, has moved over to our sister publication, *Realscreen*, which will benefit from her many gifts. Those would include the ability to actively listen and connect with people, abundant passion and commitment, and an intuitive feel for *what's important now*.

All told, her efforts have inspired loyalty and admiration not only in her staff, but in the industry as a whole. One recent example: The ties she forged with the ICA, which several months ago handed over production of the *Cassies* to *strategy*.

So how did I manage to crash the party?

Well, for starters, I've been beaver away somewhat anonymously as executive VP of Brunico Communications, where I'm responsible for the financial health and strategic direction of *strategy*, *Media in Canada*, *stimulant* and *Playback*, Canada's film and TV bible. Before arriving in these digs almost two years ago, I was both the editor of *Report on Business* magazine and director of magazine development at *The Globe and Mail*. I'll spare you the rest.

My role on *strategy* has been to enable our teams to execute and thrive, and to sharpen our brand visions. And that's been just fine by me: It's my belief that the stars—the public faces of the brands—should be the publisher and editor, not some number-crunching business weenie. That said, I look forward to changing gears, lumbering from my office and picking up where Claire left off. In the end, that means getting to know more of you on a personal basis.

In the meantime, I'm happy to report that *strategy* is in fighting trim, with a host of new products and initiatives tabled for the coming year. We also have a great team to support and nurture our growth. As the days and months go by, perhaps it'll start to feel normal, even natural.

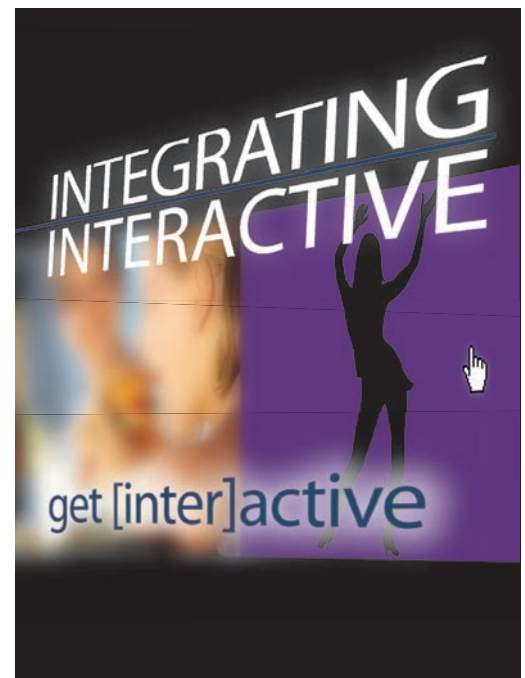
And who knows: Maybe that icky feeling will go away.

Until next time, **LT**

Laas Turnbull, Executive VP, Brunico Communications
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UPCOMING SUPPLEMENTS

August 2008

Mobile Marketing
in association with the CWTA

September 2008

Sports Marketing



stimulantonline.ca

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“do them a favor and

PARA GOES GLAM

Does your paint match your shoes?

In a move to target fashion-forward 30- to 45-year-old women, Brampton, Ont.-based Para Paints is glamming up its image. Para has been running ads in mags like *Fashion* and *Flare* featuring a shoe or clutch dipped in paint, and this month it's launching a new system that



allows consumers to select hues based on their own lifestyle and fashion preferences.

In-store brochures emphasize images of stylish women wearing bold colours. The “gallons of style” collection (which boasts 2,000 different colours) includes categories like “Night on the Town” and “Escape to the Tropics.”

“We’ve been focusing on a rebirth of the brand,” says Johanna McLellan, assistant brand manager at Para. “Everything we do is focused on fashion...nobody else is addressing this part of the category.”

Para has been reinforcing its new image by sponsoring events like L’Oreal Fashion Week. Montreal agency Explosive Design helped craft its ads, brochures and POS. **AB**

PICK FROM ABROAD: Japan

GET WITH THE TIMES



Japanese retailer Uniqlo won over everyone at the Cannes ad festival with its unique time-keeping widget called “Uniqlock.”

The desktop tool, by Projector Tokyo, features bizarre yet charming interstitials throughout the day

of Japanese youth wearing the clothes and performing unusual choreographed moves. It scored a multitude of Lions, including the Cyber Grand Prix and the most coveted prize of all, the Titanium Grand Prix. Over 27,000 people from 76 countries installed the widget, while over 68 million people from 209 countries viewed it.

“This is the future of viral,” says Titanium/Integrated juror Matias Palm-Jensen, owner of Stockholm-based agency FarFar. “It’s a viral branded utility.” **AB**
www.uniqlo.jp/uniqlock

CANNES LIKES CANADIAN INSIGHTS

◀ By Annette Bourdeau ▶

It ain't easy winning a Lion. So Canada should be proud of the hardware it took home from the Cannes ad festival: three Golds, two Silvers and three Bronzes.

Toronto-based Zig snagged the first Gold of the week, for its “Low Voice” radio spot for Ikea Canada. The spot features a low, Darth Vaderesque female voice complaining about getting a terrible sleep. The iconic Ikea guy chimes in that she should get a better mattress from Ikea. The woman’s voice then declares she feels much better thanks to her new Ikea mattress. The twist? She still has the low voice. And Montreal-based Sid Lee received a Bronze Radio Lion for the spot “What’s New” for antique dealer Jean Lacasse Antiquaire.

Toronto-based GJP took home a Gold in the inaugural Design category for its brochure for Toronto-based Gee Beauty’s waxing studio, Down Below. The jury was impressed by the simplicity of the brochure featuring diagrams of the



personal grooming options the studio offers. “It’s one of those extremely sensitive subjects, a bit taboo, and they handled it with wit, elegance and

humour,” says juror Steff Geissbuhler, founding partner at New York-based C&G Partners. He says the jury was also struck by Taxi Canada’s 15 Below and its coats-for-the-homeless campaign, which won a silver in Design. “It was amazingly strong to talk so directly to a market of homeless people,” says Geissbuhler. “The design was so appropriate. It didn’t try to be fancy. It was true to the subject matter.”

Toronto-based Taxi 2 scored a Gold Cyber Lion for its “Minimalism” site for Mini. The site lets consumers decide how much info they want about the car by choosing the length of the pitch they listen to – which entailed a variety of different scripts. Canadian judge Dominique Trudeau, interactive & design CD at Taxi Montreal, says of the jury response: “No discussions, they just loved it, because it was the best use of media for that consumer insight.”

BBDO Toronto won a campaign silver in Film for its Diet 7-Up spots “Elevator Small Talk Tony” and “Emoticon Susan” for Pepsi-QTG Toronto. Halifax-based Extreme Group won a Bronze for its spot “Nail” for Workers Compensation Board of Nova Scotia. DDB Vancouver scored a Bronze campaign Lion for its spots “Elevator” and “Metal Shop” for Pacific Blue Cross.

Canada turned up empty-handed in the Direct, Promo, Titanium, Outdoor, Media and Integrated categories. Canadian Promo judge Rico DiGiovanni, president/partner at Toronto-based Spider Marketing Solutions, says more Canadians should enter: “I’ve seen a lot of great Canadian work this year that wasn’t here.”

and they do us a favor"

HONDA DREAMS IN GREEN

Honda's global Earthdreams program is waking up in Canada with the announcement of the first Canuck-specific activation.

The auto co is partnering with Ottawa-based Clean Air Champions (CAC), which engages high-profile athletes like MJ McCann and Caroline Calve to promote green practices. CAC has an extensive in-school advocacy program that caught Honda's eye. "There's a direct relationship between our mandate and CAC going to schools to speak to kids," says Jerry Chenkin, EVP at Toronto-based Honda Canada.

Earthdreams was founded by the Brackley, U.K.-based Honda Racing F1 Team in 2008. Since its launch, it has rolled out in 10 countries worldwide. The program funds environmentally friendly projects as part of the company's CSR efforts, and to reinforce Honda's image as eco-friendly (for an auto-co, anyway).

"All of Honda's products are developed with the environment in mind," says Chenkin, adding that that includes motorcycles and boats as well as cars.

The CAC partnership was announced at last month's Montreal Grand Prix. All of Honda's F1 vehicles carried Earthdreams messaging, rather than selling off the lucrative ad space. **AB**



BILLBOARDS ARE US



The latest addition to James Brewery's "Help us help you" campaign (launched last year) headed outdoors this spring. With the premise that James Ready could ill afford billboards, consumer engagement was driven through its website with the tagline "Help Us Keep This Beer a Buck and Share This Billboard."

Leo Burnett created the campaign to help reinforce the notion that James Ready beer can be sold for a buck because the company doesn't spend its money on expensive advertising.

Almost 300 billboards have been submitted since mid-April, many of which were up across Ontario until last month.

"Once people saw all these billboards, they went crazy," says Sean Barlow, creative group head, Leo Burnett. Consumers submitted billboards featuring hats, glasses, telephones and clothes made out of James Ready's labels, caps and cases. The billboards were also used by consumers for their own advertising, like CD release and party announcements. One consumer even used the space to sell his truck online.

"We never wanted it to turn into a James Ready love-in," explains Barlow. "We wanted people to have the space and share it in the hopes that we can save a little money; do them a favor and they do us a favor."

The campaign has helped develop a relationship with consumers that Barlow likens to a "cult-like" following. "There's this crazy dialogue between beer drinkers and us," he says. Past campaigns have urged consumers to donate old items for use in promo giveaways or offered "one cent off" coupons that expire in June 1982 (some of which were actually sent in). A Facebook group has even been created by one fan.

The brand's mantra has found affinity with cash-strapped students. Its next campaign is expected to head to campuses this fall. **GT**
www.jamesready.com

Brilliant!

By Mary Maddever
& Terry Poulton



CAMPBELL'S HELPS HUNGER DISAPPEAR

To mark National Hunger Awareness Day last month, Campbell Company of Canada enabled Torontonians to act on their Robin Hood impulses and "help hunger disappear." Literally. The Campbell's team spelled out the word "hunger" with 12,000 cans of tomato soup at the corner of Yonge Street and Eglinton Avenue. Passersby were then invited to give the tins to the needy, via a nearby Canadian Association of Food Banks truck.

Which they did. With gusto. While taking a break from herding pedestrian traffic to the site, Campbell VP marketing Mark Childs observed, "Some folks are taking whole trays of cans, and who are we to stop them?"

The concept came from last year's National Advertising Awards' Young Creatives Competition winners, Leo Burnett's Anthony Chelvanathan and Steve Persico, who were on hand to help as the project came to life.

Childs says credit for the event is due to Campbell's Aaron Nemoy and agency partners Accumark Communications, BOOM Marketing, High View Communications and OMD, which arranged for PSAs in Toronto Transit Commission stations to drive commuters to the event. TV, print and radio media captured the action, and the team shot time-lapse "Appear" and "Disappear" footage to document the soup happening.

Consumers were also given vouchers which call for Campbell to donate a can of soup to food banks in return for each purchase of a Campbell's product. www.help hunger disappear.com

WATER COOLER

ASKING CANADIANS



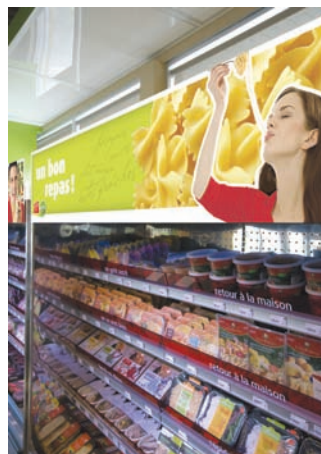
Not sure where to spend your ad dollars this fall? We thought we'd find out which show genres are most likely to keep potatoes in their couches when the new lineup hits the nation's tubes. Here's an inside look at Canadian consumers' viewing habits when they're not recording (and zipping through ads) on their PVRs, DVDs or VCRs.

What kind of show do you mostly watch live and talk about the next day?

Drama (e.g., <i>The Border</i> , <i>House</i> , <i>Lost</i>)	40.5%
Contest (e.g., <i>Canadian Idol</i> , <i>Survivor</i> , <i>Project Runway</i>)	29.1%
Comedy (e.g., <i>Corner Gas</i> , <i>The Rick Mercer Report</i>)	18%
Reality (e.g., <i>Rock of Love</i> , <i>Celebrity Intervention</i>)	9.1%
Soaps (e.g., <i>Young & Restless</i> , <i>General Hospital</i>)	3.3%

This poll of 1,000 Canadians was conducted by the AskingCanadians™ online panel from May 29th to June 3rd, 2008. AskingCanadians™ is owned and operated by Delvinia Data Collection. www.delvinia.com

COUCHE-TARD GETS FRESH



Quick pit-stop convenience stores aren't exactly the kind of place you would associate with healthy lifestyle choices. But Montreal-based convenience store chain Couche-Tard, North America's second-largest, is trimming that notion.

Launched late last month, the new Couche-Tard Menu offers fresh food and healthy prepared meals alongside those moist Vachon cakes

and frosted drinks. The "menu," promoted essentially through in-store advertising, includes salads, sushi, soups, smoothies, wraps and pâtés. There's even a food advisor to help you with your selections while ensuring they're meeting Couche-Tard's freshness criteria.

"Customers can take advantage of this new service at all times of the day, whether they're picking up lunch close to their workplace or dinner on their way home," says Michel Bernard, VP of Eastern Canada operations, Couche-Tard.

The move comes after the company's \$2-million reno of seven stores implementing the new concept, from new signage to in-store promotions by Pigeon Branding + Design.

It also comes after last month's partnership expansion with Irving Oil, resulting in Couche-Tard's operation of over 250 of Irving Oil's retail sites in Atlantic Canada and New England (about 3,440 of its network of 5,690 convenience stores include motor fuel dispensing).

The model is initially being launched in eight stores in the Greater Montreal region – 20% of the chain's 600 Quebec stores. **GT**



RONA REACHES OUT TO YOUTH ◀ By Marija Djukic ▶

Boucherville, Que.-based Rona launched an Olympic-themed campaign last month to leverage its national partnership with the Vancouver 2010 Olympic and Paralympic Winter Games.

The first of eight national TV commercials developed by the Toronto-based Cundari Group featured the Fabrication (Fab)-shop and Olympic swimmer Brent Hayden. Starting last fall, the Fab-shop is a 30-week training program that provides carpentry skills and job opportunities, including building venues for the Games, for disadvantaged youth. Hayden is one of 100 Olympians Rona supports financially through its "Growing with our athletes" program. July spots depict the permanent venues built in Vancouver, as well as the backgrounds of its young participants.

"The goal was to create something unique and refreshing to communicate Rona's commitment to Canada. It is not only part of building Canada's Games, but also a legacy," says Cundari executive VP and group account director Robert Lewocz.

Driving sales at retail is a 20%-off tools promotion with the tag "Use the tools that help build the Olympics." There's also a reusable bag program in which consumers get 10% off everything they can fit in the bag, with 20% of the profits from bag sales going to charity.

A microsite will launch at the start of the Beijing Olympics, highlighting the Fab-shop as well as Rona's Olympic athlete program, the legacy program (building the Olympic venues) and the Rona volunteer program.

The four Olympic programs are also featured on Rona's weekly flyer, and profits from sales of featured products go to the program featured that week.

The campaign runs until the end of the Beijing Olympics.



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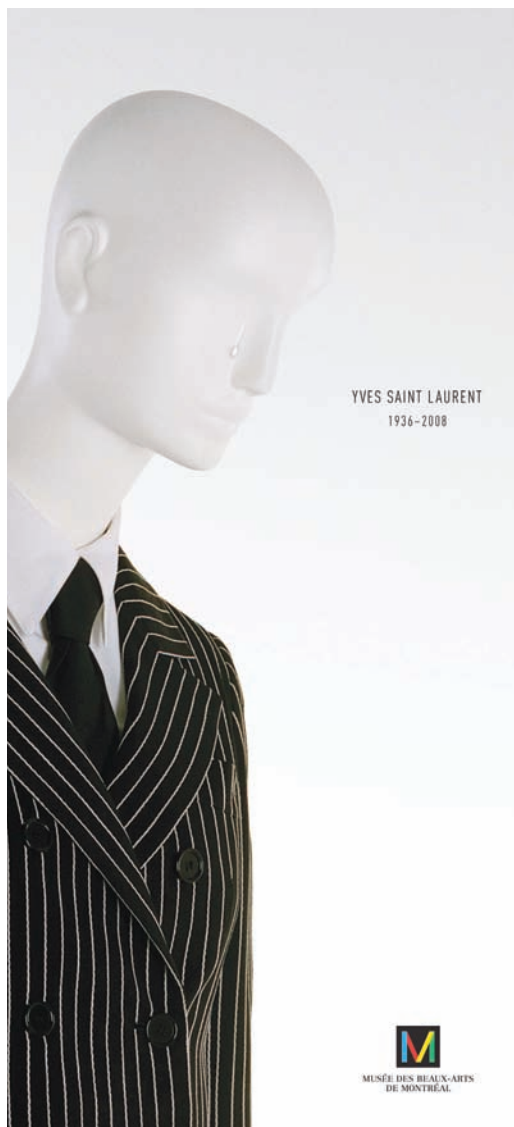
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OUTSTANDING NEW CAMPAIGNS



◀ By Annette Bourdeau ▶

FAREWELL, YSL

By sheer coincidence, the Montreal Museum of Fine Arts unveiled an exhibit dedicated to the works of legendary designer Yves Saint Laurent just three days before his death. This was the institution's first time dedicating space to a fashion designer, as part of a strategy to attract a younger audience.

When Saint Laurent passed away on the Sunday following the launch, the museum decided to make admission to the exhibit free. Its agency, Montreal-based Amen Creation, acted quickly to craft a tasteful newspaper execution to spread the word about the free admission. "We put the ad together in one hour, got it approved right away and bought space in the Tuesday papers," says Nicolas Massey, Amen's CD. "We had to be very delicate. We don't want to exploit his death."

The resulting ad is a simple image of a mannequin wearing one of the designer's famous women's suits. It has a single tear running down its face.

The YSL exhibit is running until the end of September. Next up: Andy Warhol and the music that inspired him.

advertiser: **Nathalie Bondil, director,**
Danielle Champagne, communications director,
Montreal Museum of Fine Arts

agency: **Amen Creation**

LE LAIT SNEAKS INTO SHOWROOMS

Le Lait is testing out a new kind of product placement: stealthily slipping milk cartons into furniture showroom fridges.

Ten locations of the popular Quebec chain Brault & Martineau in the greater Montreal area were stocked with Le Lait cartons during May and June, strategically placed in pairs to reinforce Le Lait's "two is better" positioning. Nicole Dubé, marketing director at Montreal-based Quebec Federation of Milk Producers, says she's thinking of testing the tactic in other markets in the fall. "It's a new way to advertise," she says. "Every year we try to do something different."

Dubé says that so far, people have been startled to see full fridges while shopping. "It's a good surprise, though," she remarks, adding that she wouldn't want to overdo the tactic. "I won't do this every year. Maybe every two or three years."

The idea to hook up with the popular store came from Montreal-based Touché PHD, and Dubé says the chain's salespeople have gone above and beyond expectations. One of her colleagues went to check out the promo discreetly the day after it launched. She pretended to be shopping for a fridge, and feigned surprise when she opened the door and saw milk cartons. She asked the salesperson why the fridge was full of milk, and he responded by talking up milk's benefits rather than explaining that it was a paid placement.

Dubé says the dairy farmers have grown comfortable with her experimenting with new ad tactics. "They say, 'Do whatever you want – as long as it increases sales, we don't care,'" she says, adding that this promo was inexpensive anyway. "It's a very small amount of my budget. But sometimes it's the small things that make the difference."



advertiser: **Nicole Dubé, marketing director, Quebec Federation of Milk Producers**
media agency: **Touché! PHD**
media strategists: **Alexandre-Pascal Lamoureux,**
Charles Étienne Morier
ad agency: **BBDO Montreal**
CD: **Daniel Andréani**

Équipe de création: **Dominique Audet,**
Christopher Jones
Direction de projet: **Lyne Clermont**
Conseil: **Mélie-Jade Dagenais**
Production imprimée: **Michèle Blanchette**
Retouche-infographie: **Marc Denault, Martine Cyr**
Photographie: **Tilt - Dominique Malaterre**

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INSURANCE AGENTS = SHARK FOOD

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Toronto-based insurance co Aviva Canada is playing with this insight in a campaign that speaks to the general public's frustrations with the category. Cheeky print executions feature multiple choice questions like: "Dealing with insurance is a) Annoying b) a c) a."



Two TV spots also have fun at the category's expense. One features a boat tour guide encouraging his charges to jump in the water and swim with the "dolphins" (sharks) upon finding out they all work in insurance. "There's not a lot of love for insurance," says Steve Mykolyn, ECD at Taxi Canada, adding that they opted to do something

different and bold to get noticed. "Aviva isn't the new kid on the block, but from an awareness standpoint, it is."

Aviva isn't just having a laugh, though. It's inviting consumers to provide feedback about how to make dealing with insurance companies less painful at changeinsurance.ca. "When you're doing something that is a bit funny, you have to really touch on an insight," says Mykolyn.

The campaign is running in Ontario and Alberta.

advertiser: **Judith Fairweather, VP, brand marketing, Aviva Canada**
agency: **Taxi, Toronto**
ECD: **Steve Mykolyn**
AD: **Nathan Monteith**

copywriter: **Stefan Wegner**
agency planner: **Adam Collins**
media agency: **MindShare**
media agency planner: **Tom Skarratt**
account manager: **Emily Polson**

MARCH OF THE CAMERAS

These cameras are on a mission.

Toronto-based Olympus Canada's first foray into TV is off to a good start. The epic 60-second commercial features penguinsque Olympus Stylus SW digital cameras braving the elements to demonstrate their waterproof, freezeproof and shockproof qualities. The spot is charmingly animated by Toronto-based studio 4stroke.

"We're into a pretty fantastic magical voyage here," says Doug Robinson, CD at Toronto-based Doug Agency. "We were looking for something that could translate [the camera's] ruggedness...the strategy is to reinforce that this is a camera that goes anywhere."

The spot's media buy emphasizes sports channels like TSN, OLN and the NHL Network. "The target is broad. [But], specifically, we're looking at adventurous people," says Robinson. Previously, the electronics co focused its ad spend on less expensive media like print and OOH. The foray into TV already looks worthwhile: the U.S. office has already picked it up.

advertiser: **Louis Chatel, director, sales and marketing, Tom Schuler, marketing manager Olympus Canada**
agency: **Doug**
CD: **Doug Robinson**

AD: **Michele Tenki**
copywriter: **André Bell**
business manager: **Danielle Lombardo**
producer: **Angela Carroll**
design & animation: **4stroke**



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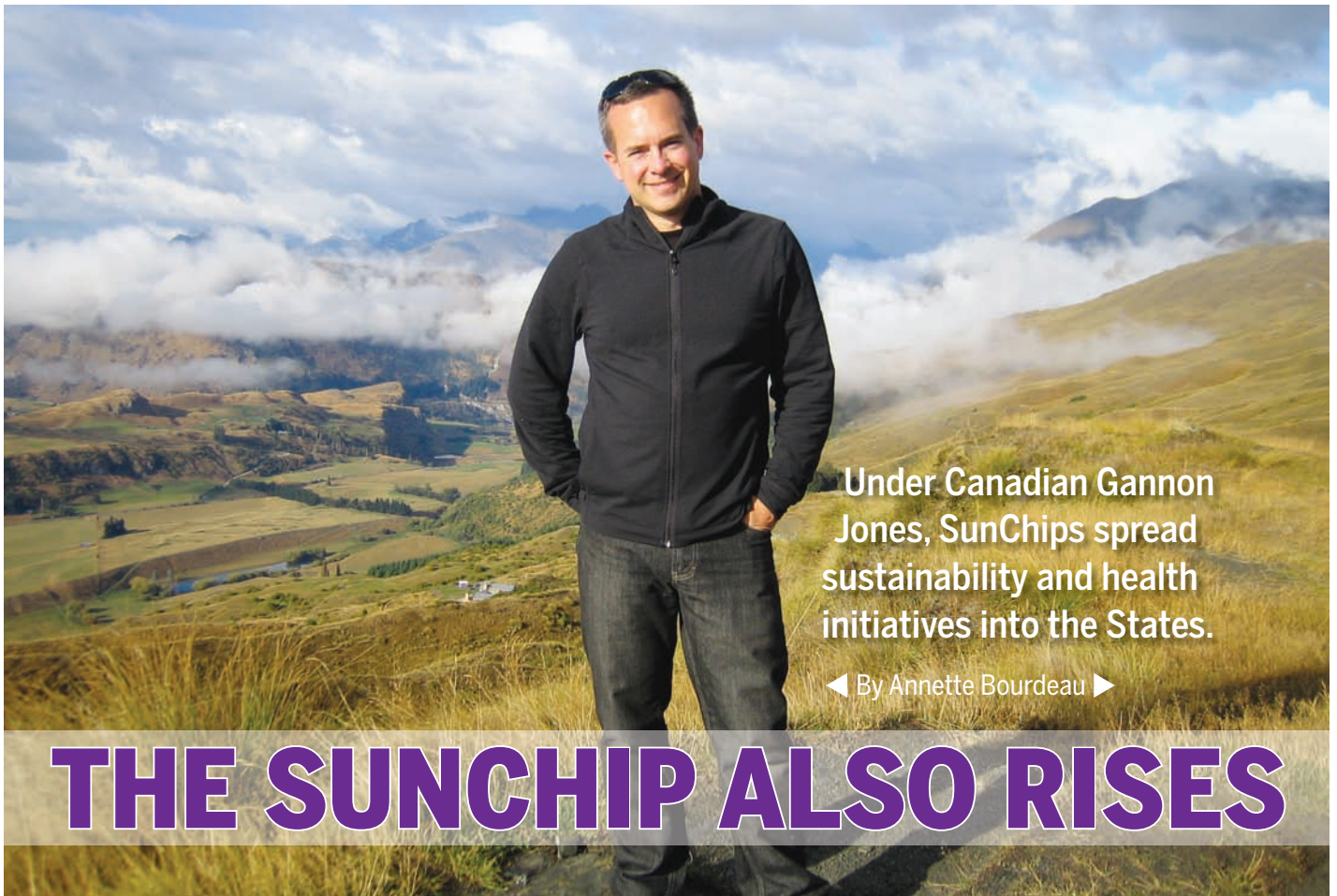
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THINK AGAIN.



Under Canadian Gannon Jones, SunChips spread sustainability and health initiatives into the States.

◀ By Annette Bourdeau ▶

THE SUNCHIP ALSO RISES

It's not every day a snack food brand signs on to help rebuild a city. But SunChips isn't your average snack food. Nor is it being led by your average marketer.

Since moving stateside in 2005, Gannon Jones, VP, marketing for Dallas-based Frito-Lay North America, has made a significant impact at the company, particularly with its sustainability efforts. The Canadian expat joined the company as VP, health and wellness. In his latest role, he oversees SunChips, Lays, multi-packs and new brands like Flat Earth.

Jones's most recent headline-grabbing initiative is SunChips's involvement in the rebuilding of Greensburg, Kan., as a sustainable community. (The town was devastated by a tornado just over a year ago.) When his media company approached him with the opportunity to get involved, Jones knew it was the right thing to do.

"Strategically, there's a tremendous intersection [since it's a green rebuild], but also from a human interest standpoint it's something that's made us very proud," he says.

This past May, Jones went to Greensburg and presented a cheque to finance the SunChips Business Incubator, a complex that will house 15 businesses. "It will basically be their Main Street," says Jones. The rebuilding efforts are being filmed by the Discovery Channel, and airing as a miniseries throughout the summer. Some of the SunChips sales force

will be deployed there at the end of August to pitch in, too. "It's a team-building exercise on many levels," says Jones.

Greensburg isn't the only thing Frito-Lay employees have to be proud of these days. Last fall, the company unveiled a solar-powered plant in Modesto, Calif., with none other than the Governor, Arnold Schwarzenegger, on hand for the ribbon-cutting ceremony. The

I think one of the reasons Canadians do so well down here is the whole concept of **breadth versus depth**

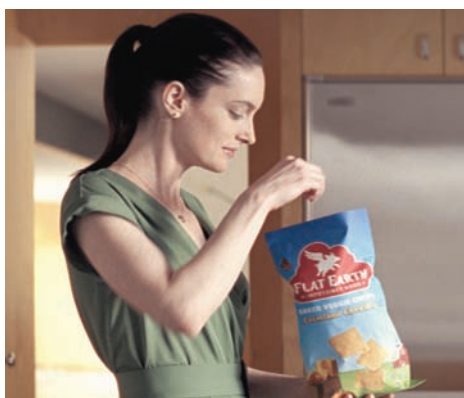
opening scored significant coverage from mainstream news outlets, including *The New York Times*. "It's hard to take something so operational and make it consumer-centric," says Jill Nykoliation, president of Jones's agency, Toronto-based Juniper Park.

Jones, along with his team of brand managers and Juniper Park, spread the word

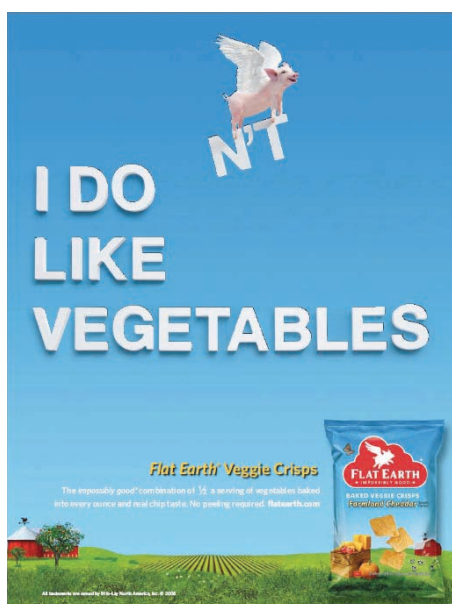
that SunChips are made with a little help from the sun with a cheeky campaign. One "solar-powered" OOH execution in Oakland placed a stencil of the SunChips logo atop a billboard to create a large SunChips shadow. Another newspaper ad was only visible when held up to a light source. Both "statement" pieces attracted significant free press for the brand. "Everything with Modesto has been hugely successful," says Jones. "We're having record week after record week. We're essentially butting up against our capacity."

Dramatic results are exactly what Jones was after. "He's not an incremental marketer, he likes to push things forward," says Nykoliation. Boss Jaya Kumar, CMO at Frito-Lay North America, agrees. "Gannon is accountable for over four billion dollars in revenue across a strategic combination of brands – Lays, SunChips and a host of new products," he says. "He has delivered outstanding growth in all of his businesses that is significantly higher than the three-year compound annual growth rate, which is a very noteworthy accomplishment."

While SunChips sales have gone through the roof, Jones has been fostering the growth of another health-conscious snack: the recently launched Flat Earth fruit- and veggie-based crisps. The biggest challenge with Flat Earth was convincing people that such a product could actually taste good. The tag, "impossibly



Jones led the successful launch of Flat Earth snacks, employing a flying pig as the face of the brand



good,” accompanied ads featuring a cute, flying pig. Aside from TV, print, OOH and online buys, there’s a big focus on in-store sampling efforts to convince people that the crisps don’t taste like cardboard. “We plan to invest in it for the long haul, because it’s in the sweet spot of what consumers are looking for,” says Jones. “The loyalty and repeat rates are tremendous.”

Jones credits his Canadian roots for his ability to work on so many different projects at the same time. “I think one of the reasons Canadians do so well down here is the whole concept of breadth versus depth,” he says. “In Canada, you have an opportunity as a marketer to have much more breadth, because we don’t have the resources. As a brand manager you could be asked to work on four different brands, whereas in the U.S. you have three brand managers on the same brand.”

Jones spent 11 years at Toronto-based Kraft Canada before heading stateside. He joined the company fresh out of Queen’s University business school, and worked on everything from Kraft Dinner to Jello. In 1999, then-boss

Irene Rosenfeld (now CEO of Chicago-based Kraft Foods) invited Jones to join a new targeted marketing/CRM unit. Jones was intrigued by the opportunity to do something different, and accepted. He now points to that move as being the tipping point of his career.

“I didn’t know it at the time, but it eventually led to the tremendous U.S. opportunities,” he recalls. “It’s all about risk-taking.”



The CRM unit came at a time when Canadian retailers were gaining unprecedented power. “We had to establish a relationship with customers,” says Jones. He, along with Rosenfeld and Nykoliation (at Kraft at the time), relaunched *What’s Cooking* as the custom-content recipe bible it is today. “We said, ‘Let’s give customers solutions that meet their needs.’ Nobody wakes up and says, ‘What am I going to do with Miracle Whip today?’”

What’s Cooking was such a hit that Kraft did a fast-adapt for the States, and relaunched Food & Family. The U.S. CRM efforts were handled by Jones and his colleagues out of the Toronto office. His title became global director, CRM & strategy, and he found himself flying frequently between Chicago, New York and

Toronto. “It gave me a taste of what you can do with a lot of resources,” he says.

Jones’s experience with umbrella brands will serve him well on his current assignment: to boost the overall perception of Frito-Lay. “A lot of people think our products have trans fats,” he says, so he’ll emphasize that they’re made of natural ingredients and push portion-control packs, like 100-calorie bags of Lays.

Jones plans to tackle in-store challenges, too, like simplifying overcrowded snack food aisles. Throughout all of his efforts, he’ll make sure one message rings out loud and clear: “At the end of the day, we’re about good fun.” ■

What do you miss the most about Canada?
Hockey Night in Canada, Tim’s and Wine Gums.

What surprised you the most when you moved to the States?

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Last ad that inspired you to make a purchase?

One of the first iPod ads, featuring “Vertigo” by U2 hooked me on Apple.

What was your first job?

Running a business teaching swimming lessons in my parents’ backyard pool.

Number one thing you look for in an ad agency?

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THE '80S ARE CALLING

◀ By Annette Bourdeau ▶

Whether you love it or hate it, it's

hard to miss the array of pastel spandex-clad workout fiends touting Koodo Mobile's "fat-free mobility." The new Telus-owned brand launched this past April, promising to relieve disgruntled cellphone consumers from their current bloated plans. "What it came down to was understanding what we wanted to offer folks and getting back to the basics of cellphone communications," says Kevin Banderk, chief Koodo officer. "Taxi 2 came back with the term 'fat-free mobility.' It really stuck. It crystallized the entire idea of what we were trying to offer."

The core Koodo target is Gen Y'ers who just want the basics – talk and text – and are fed up with being overcharged for the bells and whistles they don't want. Since its competitors tend to be big media spenders, Koodo had to be strategic to break through the clutter. "The media buy is feeling heavier than it is," says Lance Martin, CD at Taxi 2. "[Media Experts] did a great job of buying areas where our target was and dominating them. And the colour palette we've chosen seems to really be getting noticed."

Martin adds that the campaign was inspired by all things related to the '80s workout craze, like the movie *Perfect* and, of course, the *20 Minute Workout*.

The campaign includes TV, radio, online, POS and OOH elements. All executions feature peppy hard-bodies sweating through fat-burning routines.

We asked **Eva Polis**, CD at DDB Edmonton, and **Brian Howlett**, CCO at Toronto-based Agency 59, to weigh in on whether the Koodo launch campaign is buff or bloated.



CONCEPT

Polis: I haven't met anyone who loves this campaign, but many who hate it (granted, the nays tend to be outside of the demo). Personally, I like this branding effort overall. Koodo offers up more personality than Solo, but not as much as Virgin. The intent of the communication is clear – a relationship with Koodo will cost me less. This campaign gets top marks for art direction and bonus points for authentic '80s styling. Bring back the leotard.



Howlett: Two admissions: One, I've never created a national telco campaign for a start-up – so this is better than anything I've ever done in the category; two, I spent more than 20 minutes in the '80s watching a certain 'exercise' program. As for the strategy, 'Fat-free mobility' must have rung bells for someone in research so I'm not about to argue it. In terms of concept, it does jump out, and does communicate the offer. But a brand platform built around cheesy parody likely won't have the staying power of, say, animals.



WEBSITE: (koodomobile.com)

Polis: Average, but consistent.

Howlett: The fat-free label graphics work really well as an organizing visual. But I'm not sure how many people will bother to sit through the video.

The creds

Koodo Mobile

Kevin Banderk, chief Koodo officer

Taxi 2

Steve Mykolyn, ECD; Lance Martin, CD; Ryan Wagman, ACD; Jess Willis, Irfan Khan, Alex Furrer, Ryan Grosman and Alexis Gropper, copywriters; Lance Vining, Nuno Ferreria, Virginia Magaletta, Shahin Edalati, Alison Garnett, Michael Morton and Johnnie Ingram, art directors

OUTDOOR

Polis: Nice art direction. Love the styling. Great casting. Easy to read. Clear communication. Just the right amount of spoof.

Howlett: Hard to miss. Not sure why some pieces have photo/payoff only while others add extra cheese with lines like 'My text life has never been more satisfying.' Didn't Virgin Mobile just do that? I also don't get the sweatband TSAs, or how it connects to everything else. Was it a teaser?

RADIO

Polis: The only thing I like about the radio is the signature Koodo sign-off.

Howlett: Sometimes radio really needs the pictures. This is one of those times.



TV

Polis: The three :15 spots are my campaign favourites – they did cut through on TV. I do take offence to the fact that males were treated to money shots in two of the spots and ladies were treated to lame karate kicks in the third (is the creative team male?). The :60 spot tries too hard to pull off the cheese and, in my opinion, annoys.

Howlett: Love the :60. Just wish they had given the guy a mullet like that crazy little man who jumps around my TV at night. The tone shifts, however. The outright parody of the :60 is muted in the :15s. Of course, chances are their youth audience won't think about this nearly as hard as I am.

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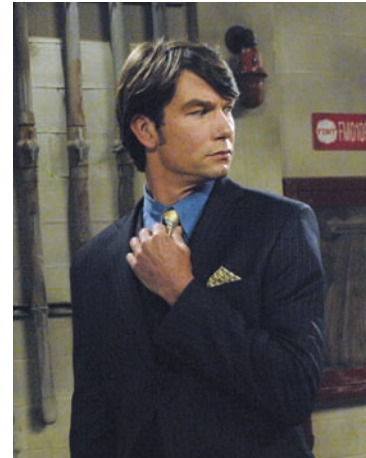
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The fall TV challenge



It's shaping up to be perhaps the strangest fall TV season launch ever. The U.S. writers' strike threw a giant wrench into the works by shutting down most television production for three months last winter, meaning very few pilots were completed for broadcasters and advertisers to base their 2008-2009 season plans around.

◀ By Mary Dickie ▶

At press time, the threat of another strike by the Screen Actors Guild still lingered, with studios rushing to complete episodes and nets thanking their lucky stars if they had held back launching mid-season shows or kept something in the vault for emergencies. And on top of the immediate threats lurk the recession and the feared migration of younger viewers to other, smaller screens.

Where does this leave us? With a scaled-back lineup of new shows that's heavy on reinterpretations of hits from other eras (*Knight Rider*, *90210*) or other countries (*Life on Mars*, *Kath & Kim*, *Eleventh Hour*, *The Ex-List*), plus the usual complement of what-will-they-think-of-next reality offerings. But there's a silver lining for Canadian TV producers who have sold homegrown series like *Flashpoint*, *Little Mosque on the Prairie* and *The Listener* to U.S. networks forced to look beyond their usual sources of content. And we found that Canadian broadcasters are coming up with some imaginative ways to keep eyeballs on their screens. Read on for the details in our Fall TV Preview.

Left to right: Canadian drama *The Listener* and imports *Mad Men* and *Do Not Disturb* will try to engage wavering viewers

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Winning them back

Canadian nets are using online content, cross-promotions, street-level marketing and big spending on traditional media to hold on to wavering TV viewers this fall.

◀ By Mary Dickie ▶

Despite what you might have heard about the sky falling on the broadcast television industry this year, Canada's major networks are marching bravely on toward the launch of the fall TV season. Sure, things have been delayed and complicated by the U.S. writers' strike, which caused fewer pilots to be produced and left network execs scrambling to fill their schedules. The threat of a strike by the Screen Actors Guild looms over many shows' production schedules. And, yes, people – especially teens – are increasingly watching content online.

But things may not be quite as dark as they seem. The writers' strike actually provided a ratings boost for the CBC, which does not rely on U.S. programming, and helped get Canadian-produced shows like *The Listener*, *Sophie*, *Flashpoint* and *Little Mosque on the Prairie* picked up by content-hungry American networks. A number of shows may be able to weather an actors' strike if it comes, since networks delayed the mid-season launches of shows like *Heroes* and *24* to get a jump on the fall, while others, like *House*, *ER* and *CSI*, have been shooting for weeks and have a number of episodes in the can.

It turns out that many people did not in fact turn off their TVs during the strike. And there are multitudes of things broadcasters can do to win back those who did, as well as those straying toward other media.

"A lot of it is just getting people back into that habit of watching," says Rick Lewchuk, SVP



CTV will push its new drama *Flashpoint* (above) in movie theatres, while it's bringing fans of *Lost* (below) up to speed with explanatory subtitles on reruns and online content like streaming episodes and the 'Lost in 8:15' feature.

creative agency and brand strategy for CTVglobemedia. "We have traditions in television – you start in the fall and watch through the winter, and while different things launch, you're able to continue that flow. Well, there was an interruption to that flow, and we weren't able to keep the rhythm. We tried to get people back in the spring, but it was difficult."

"We had a piece called 'Lost in 815' on ctv.ca," says Lewchuk. "Everything you needed to know about *Lost* you learned in eight minutes and 15 seconds. And we're looking at doing more things to allow people to catch up. You don't want them to feel that if they didn't watch *Desperate Housewives* in the spring, there's no point watching it anymore."



My kids don't often watch TV with me, but when *Lost* comes on, they **come down to the family room to watch it in HD**. You can't get that quality on a computer

Serial dramas tended to suffer more than comedies did from the strike, as viewers lost track of their complicated storylines. To bring *Lost* fans up to speed, for instance, CTV added explanatory subtitles to reruns and streaming episodes to ctv.ca.

Lewchuk says CTV's ad spend will be up this year in an effort to win back viewers, push new programs and expand its re-branded A, which will air U.S. shows like *Eleventh Hour* and *Fringe*. And its media mix is changing.

"We used to spend the majority of our budget on print, but that was when you had TV guides that people went to," says Lewchuk.

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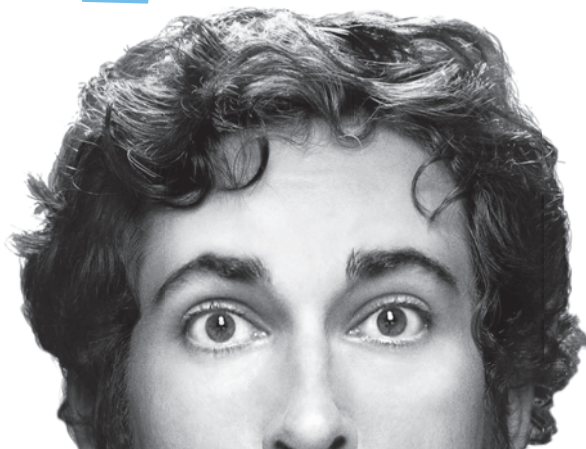
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FALL TV PREVIEW



For *Little Mosque on the Prairie*, CBC turned to retail instore promotions and subway station giveaways to reach potential female viewers.

"The Internet is one thing we use more, depending on what we're promoting. We use radio quite effectively, and are doing more cross-promotion with our 30+ channels.

"Take *Canada's Worst Handyman 3*. The third version was the highest launch Discovery ever had. The strongest increase was in the younger audience, which made sense, because it was the first time we had promos on MuchMusic and MTV and the Comedy Network."

CTV's fall promotion actually begins this month with the early launch of *Flashpoint*, a Toronto-set police drama. "It'll be heavy on television, but there'll be an outdoor aspect, a web presence and a lot of radio," says Lewchuk. "And we'll be running trailers in theatres, because a lot of people go to movies at this time of year, and the subject matter has the feel of a movie."

Lewchuk thinks fears of a generation gap in which people under 30 prefer to watch content online are overblown. "What's going to combat that as much as anything is high-definition TV," he says. "My kids don't often watch TV with me, but when *Lost* comes on, they come down to the family room to watch it in HD. You can't get that quality on a computer."

He also values the watercooler effect. "People still go into the office on Friday and talk about what happened on *Grey's Anatomy*, and if you recorded it to watch on the weekend, you're left out," he says. "We are creatures of community, and we like to have shared experiences. It's a challenge to get viewers back, but it's definitely doable."

John Bozzo, ED, English communications at CBC Television, also feels that TV and online are complementary channels. "People are getting entertainment programming online as well as on TV," he points out. "Our job is to make sure they're choosing CBC, regardless of the platform."

The pubcaster has been putting more content online, including webisodes, streaming shows and podcasts, and expanding mobile deals with telcos and Apple. Its marketing budget hasn't increased, but the mix has shifted slightly from OOH to online, and there's a new emphasis on focused targets.

"Over the past two years we've been much more selective about where we're buying," says Bozzo. "I can reach our news audience by putting

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promos on air, but 35- to 49-year-old women who like drama are not watching in great numbers. So we're doing more stunt events and PR activity to reach people where they are." That has included retail and transit promotions for *Little Mosque* – in which cookies and Turkish coffee were handed out at stores and subway stations, for example – and airport pillars to reinforce *The Border's* subject matter.

Not surprisingly, Rogers Media is boosting its marketing budget now that it has taken control of the Citytv and Omni stations. "I think you'll see an expansion in all areas, especially online," says Malcolm Dunlop, EVP programming. "We've got an aggressive plan for the fall to ensure that we continue to increase our ratings."

At Canwest, the ad spend is also up, partly because the net bought the Alliance Atlantis channels. "Obviously there's an increase," says

Canwest Broadcasting CMO Walter Levitt.

"But we're looking at how we can most effectively spend our money. One thing we're doing well is cross-promoting. If there's a big priority, whether it's on Global, E!, HGTV or Showcase, we're getting all our assets behind it."

Canwest's mix is also changing, but not drastically. "TV is still the most effective way to market television," says Levitt. "Online is a larger percentage of our spend, but still relatively small. We allocate a portion to buzz marketing initiatives. They may not have the reach of television, but for those who see them, they have tremendous impact."

As do retail partnerships.

"We're doing a promotion with Orville Redenbacher," says Levitt. "In August and September, consumers buying popcorn will get a DVD with episodes of returning shows and material promoting the new season."

Canwest plans to mount a large-scale campaign to bring back viewers of shows like *Heroes*, *House* and *The Office*, with subway dominations, OOH, radio and online as well as TV, and capitalize on the buzz surrounding the fall's new shows, particularly the new *90210*.

"The interesting thing about *90210* is its broad appeal," says Levitt. "Obviously it's going to appeal to teenagers, but the opportunity beyond that involves the fans of the original series who are now in their 30s and 40s. We put it on after *House*, the biggest show in the country, and we think the excitement among people who watched the original is going to be enormous."

"Over the summer we'll be promoting it though multiple pieces of creative on air, and we'll use every episode of *House* to get people to stay. Beyond that, we'll use radio, outdoor, online and some buzz marketing to get the street talk going. Ultimately it's about getting a huge amount of sampling for that first episode."

Canwest is also contemplating mall-oriented efforts for E!'s *Instant Beauty Pageant*, advance screenings of the first new *24* episode for diehard fans and a slew of promotions for the mid-season launch of Howie Mandel's new show, *Howie Do It*.



Canwest is planning a slew of promotions for Howie Mandel's mid-season show, *Howie Do It*.

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Brands beef up their supporting role

Whether the screen is giant or tiny, keeping TV viewers glued to the ads is a growing concern. It requires getting exponentially creative, both inside and outside commercial pods. Here are some of the new brand-driven plot twists... ◀ By Jesse Kohl ▶

It's a no-brainer that marketers keep coming back year after year for integration roles in the fall TV sked. What takes brains is plotting fresh premises to reach viewers at the couch, the computer and ultimately the cash register.

Of course, standard 30-second spots are still cast in commercial pods, but integration is playing a more sophisticated supporting role. "Research shows that it's the combination of a traditional media buy with the extraordinary in-show that gives you the most bang for your buck," says CTV VP marketing Mary Kreuk.

At this year's CTV upfront presentation in June, there was a big focus on homegrown programs such as *Flashpoint* and *The Listener* — both of which will air in the U.S. too (talk about a role reversal). That's a handy situation for marketers looking for integration opps in dramatic series, as well as performance and reality fare, produced north of the border.

Naturally, the sixth and final season of *Corner Gas* is attracting significant attention, especially following the emotional farewell by the cast and standing ovation by the audience at the June upfront. It's been a few years since the *Corner Gas* Christmas episode starred the Sears catalogue, but with the international success of the series, Bruce Neve and Mediaedge:cia's work is getting mileage every time the mistletoe reappears.

This fall, it will be Kraft rolling out the red carpet for Cheez Whiz. The brand will premiere a cleverly written little scene that captures the essence of Cheez Whiz while maintaining the creative integrity of the series.

The scene doesn't scream integration, because the series is so food- and iconic brand-obsessed that the pairing seems a natural fit. Product usage data shows that a *Corner Gas* viewer is likely to be a Cheez Whiz user, and the show ranks favourably among viewers in our Western heartland.

Without giving away too much, the scene has characters interacting with the brand and, of course, delivering a lot of laughs. When asked whether the integration spans



The quirky personality and Western setting of *Corner Gas*, starring Brent Butt (below) are a perfect match for Cheez Whiz, which will be integrated into the comedy's final season this fall. For its part, Cheez Whiz is putting the show on its new label (left)

multiple eps, sources advised watching the show in the fall to find out. But you don't buy in for that kind of integration without taking it beyond the airwaves.

Kraft Canada senior product manager Catherine Stilo says the company worked with CTV to develop a fully integrated program that "truly generates 360-degree consumer surround. The program will be brought to life onscreen, on-pack, online, on-page and in-store. The activity cleverly marries the brand personality of Cheez Whiz with the quirkiness of the show."

Kraft will incorporate *Corner Gas* at-shelf and in-grocery to promote the show and a newly designed Cheez Whiz label when the series returns. Contesting runs online until the end of the year, giving consumers an opportunity to sound off about their love of Cheez Whiz for the chance to win "a once in



a lifetime, exclusive experience," says Stilo. Print advertising in *What's Cooking* magazine and online support through the Kraft and CTV websites will round out the campaign.

The whole program is based on a partnership of assets. "This label not only promotes the show, but drives to web for the contest details. We are still sorting through the digital extensions of the program," says Terry Chang,



TD Waterhouse SVP Patricia Lovett-Reid (left) guides a couple buying and renovating their first home on TD Canada Trust's First Timer Mondays vignettes on HGTV

VP and investment director at MediaVest's Toronto office, which brought the idea to Kraft and made it happen with CTV. (Ad agency JWT rounded out the players in this integration program).

As for other returning series building up to CTV's fall sked, they'll also be backed by returning brands – in both time-tested and fresh ways. P&G has been integrated with *Canadian Idol* for the past two years, and Toronto's The Media Company arranged for the marketer to return with the series' sixth season for a starring role from June through to September. So there's a moment in every show when host Ben Mulroney introduces viewers to the Pantene-branded backstage room, where competitors are getting their hair and makeup done. And then there's Telus and The Media Experts, who've tied the brand to *Canadian Idol* as its exclusive SMS provider. So every time the

We're trying to build some equity around TD's comfort positioning. What we've done with *Idol* for the past couple of years is build this physical comfort zone and try to create some desirability around it. It's been working well, but now we're trying to create an emotional link

phone banner pops up on screen, it's Telus giving viewers the ability to engage with the show via mobile devices.

"A lot of advertisers are after integrated media efforts," says Kreuk, "and you're always trying to change it up and make it look different. You have to keep it fresh. I have a whole brand partnerships team, and we look for these opportunities that let an advertiser break through."

At least one brand star planning on returning for *Idol* but looking to change up the feel of its integration is TD Canada Trust, along with its Toronto media agency, MBS. In the past, host Ben Mulroney invited fans to win a chance to sit in the most comfortable seats in the house: the big green chairs of the TD Canada Trust Comfort Zone. At press

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FALL TV PREVIEW

time, MBS had met with the show's producers to go beyond that this year and strike a more intimate chord with viewers, although the deal specs had not been signed. The plan is that a celebrity host will sit in the green chairs with a competitor to speak about the challenges they've overcome and how they get comfortable enough to perform on television. The segments are slated to appear in several of the top 10 shows, which start July 14.

"What we're trying to do is build some equity around TD's comfort positioning," says Misa Kim, VP promotions and sponsorship marketing at MBS. "What we've done with *Idol* for the past couple of years is build this physical comfort zone and try to create some desirability around it. It's been working well for us, but now we're trying to create an

emotional link. We are going from a place-based comfort zone to more of an emotional comfort zone."

Traditional brand spots are part of the package, but the purpose of the in-show integration is not to hard-sell info about banking services, mortgage rates or extended hours. A consumer promotion will give viewers the chance to win a trip to sit in the audience for the show's finale, but it will be driven online and on-air.

"We don't want to put something in front of them that's not entertaining," says Kim. "Viewers will enjoy watching the integrations, because we're not trying to sell them anything. Well, not overtly, anyway. The 30-second spot will never go away, but now it's all about enhancing it."

by Canwest's D71 creative group will air over the year-long integration deal, following the arc of a story. In most of the vignettes, TD Waterhouse SVP (and host of *MoneyTalk* on BNN) Patricia Lovett-Reid appears, interacting with the couple and offering advice. They'll also air online at HGTV.ca's Real Estate and First Timer Mondays sections.

To top off the night's integration, one of HGTV's shows on the Monday night sked is *Marriage Under Construction*, which premieres on September 29. That series, like the vignettes, tells the story of a young couple buying and renovating their first home. Contractor Vincenzo Sica appears on the series as well as in some of the vignettes.

Canwest, bolstered by the specialty channels now under its umbrella, is



GM's Cadillac is integrated into the opening sequence of CBC's *Dragons' Den* (top); a print execution for Canwest's deal with American Express (above)

TD Canada Trust has also forged ahead to try new things with Canwest Broadcasting. On June 2, the bank began rolling out title sponsorship for a full evening of programming for 52 weeks. Monday nights, from 8-11 pm, are called TD Canada Trust First Timer Mondays on HGTV. Programming in that block, explains Kim, will be about first-time home experiences – whether it's buying, selling, renovating or decorating a home. In the past, TD Canada Trust has sponsored entire shows, but taking over prime time is a first for the bank.

Within every half-hour of the three-hour window, TD Canada Trust will have tagged promos for shows airing on Monday nights, as well as a 30-second vignette. These vignettes amount to a miniseries that follows a young couple through the experience of buying and renovating their first home. A total of 15 vignettes produced

also going into the fall with integration plans set to peak during premiere time.

One such deal marks a first for advertiser integration by launching an online entertainment digital channel dedicated to American Express, which the brand dubs as the next logical phase of its "More Than Just a Card" campaign (developed by Ogilvy and Mather and launched in November, 2007).

The More Access Digital Channel "brought to you by American Express" (canada.com/moreaccess) showcases the brand's sponsorships, branded events, promos and special treatment experiences, along with other Canwest-created content.

Not only does the channel give viewers web-exclusive video and behind-the-scenes footage from *Heroes* and other Canwest shows, it pumps out other co-branded content such as daily articles on entertainment, restaurant reviews, the marketer's own concert ticket alerts and event coverage from the *National Post's* Shivan Govani. Effectively, sponsored events like June's *Lipstick Jungle* Luncheon with Candace Bushnell are becoming the brand's own media offerings.



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Marriage Under Construction on Canwest's HGTV network, which tells the story of a couple buying and renovating a home, is one of the Monday night shows leveraged by TD Canada Trust's integration deal

The strategic partnership includes the integration of branded Hot List vignettes, which air across Global, E! and Canwest's family of specialty channels, such as HGTV and Food Network. The vignettes deliver reporting on American Express experiences in music, dining and other entertainment events. The integrated campaign will tie into other Canwest print and digital properties, including Canada.com.

"This is a first for us," says Tina Santoro, senior manager of advertising and sponsorship with American Express Canada. "It stemmed from how we make our campaign more scalable. It launched last November, and it really felt like we were doing a lot of the work on our end to drive traffic to our website.

"When we started in this relationship, we needed to make it easier on ourselves, and Canwest was the perfect partner because it's got the right audience. Where the relationship evolved was around mutual benefits. For us, it's with assets that we wouldn't normally have, but Canwest also saw the value in terms of

access to information on various components of entertainment that American Express brings to the table. It's a combination of providing relevant information to consumers and a heightened level of access. At the end of the day, it's a win for us and a win for Canwest, but it's also a win for the public."

The initiative runs until the end of October, after which the brand will likely pursue other integrated initiatives with its AOR, the Toronto office of Mindshare.

At press time, American Express Canada was still exploring ideas on how to leverage the popularity of Food Network celebrity chefs into its Summerlicious festival sponsorship in Toronto this month.

As well, integrations at Canada's public broadcaster are getting more interesting, and more common. A show like *The Border* would be a natural fit for automaker or telco integration, while *Sophie* might soon be open to packaged goods placements. At press time, the CBC was planning a first-time fall preview, packaged for a single sponsor.

CBC director of marketing and brand activation Jamie Michaels says this is the first year that the net is pushing into the fall season with an active strategy for giving advertisers show integration access.

"This season, our doors are really open to advertisers looking for integration beyond the 30-second spot," says Michaels. "One of the things we've really been pushing the past couple of years is the fact that we build so many of our shows from the ground up that we can integrate people at the right time. And I think finally our message is out there."

Advertisers who signed up with *Dragons' Den* in the beginning have stayed with the show and will return in the fall with season three. GM's Cadillac brand, for example, will refresh its integration into the series' sleek opening sequence, most likely giving the dragons a brand new model to arrive in before taking pitches from the show's competitors – which Michaels calls a "true, organic integration. It is not a 'Presented By' message."

Also returning with the series is Calgary-based investment firm Concrete Equities, which has supported the show since year one. This advertiser leverages the show to give viewers the power to vote for their favourite competitors and have Concrete Equities reward it with \$75,000 in start-up support (an increase over last year's prize). The company is also sponsoring the show's cross-country auditions and the online video auditions to round out the integration.

This fall, the CBC has inked a new integration deal for the third season of *Little Mosque on the Prairie* with insurance/financial services company The Cooperators, arranged by OMD Toronto.

The company has worked with CBC on promotions in the past, but this is a new level for the advertiser. The deal gives The Cooperators storyline integration, marking a significant move toward integration opps for advertisers in the public broadcaster's scripted comedy fare.

"As the show progresses, the characters are going through various 'life moments,' and it will be very natural for some of these characters to interact with The Cooperators," says Michaels. "There will also be supporting media, and we'll probably look at things like a contest, but the storyline integration is what we've got planned for now."

Until brands' traditional TV spots, nestled tightly together in commercial pods, are just so damn entertaining that the PVR-powered viewer actually seeks them out, expect to see an increasing number of content-vertising scenarios unfold on a screen near you.

Owning them elsewhere

Canadian nets are broadening their reach by adding content online and on-air

Conventional and specialty TV networks have made great strides in getting content online. Whether it means arranging broadband rights when negotiating for U.S. series or pumping homegrown shows and live programming onto the net, there's a lot of choice coming from Canadian broadcasters for both video-snacking and full-episode-stream options.

For some nets, it's been difficult to monetize streaming in Canada and the U.S., but abandoning the strategy doesn't sit well with the market. Take the case of CW.

The net made headlines for pulling *Gossip Girl* offline to get more viewers watching on-air, but the show's popularity on iTunes was a factor in getting the OK for season two.

It somehow makes sense that a solution comes from a company that got its start in short-form online content – and made waves this summer with its monetization tech.

As TV broadcasters were pitching content to advertisers in June, male-targeted Heavy.com was announcing several moves of interest to the industry. First came the spinoff of its video advertising unit into a full-fledged solution open to content producers, the Husky Media Network. Then CBSSports.com picked up Heavy's syndicated parody series *Burly Sports*, which beat CBS for a Webby Award this year. And in June, Corus Radio signed on to roll out Heavy video content across the sites of stations like 102.1 The Edge and Q107.

Now The Score is set to become the first broadcaster to ink a major deal with Heavy and Husky Media. The net was in negotiations to roll out *Burly Sports* and *Knob Hockey League* (both weekly shows) by midsummer, promote *KHL* in the fall via interstitials and put short-form content on the airwaves.

"It'll be the first time you'll see content created for the web and pushed to TV immediately," says Heavy Canada managing director David U.K., adding that The Score's "Home For the Hardcore" branding was a perfect fit for *KHL*.



Clockwise from top: The *Hot Snack Radio* series is online, while *Lil' Bush* and Heavy.com's *Knob Hockey League* head for the big screen.



The series is sponsored by Virgin Mobile, and is open to more advertising. U.K. says The Score and Heavy will be "working together" to bring in advertisers. "We're not only going to provide advertisers with a branding experience around *Knob Hockey*; we're going to script advertisers into it," says U.K.

The Husky Media video monetization platform can wrap any video player with Heavy.com's "video-skin" – a high-CPM ad unit that surrounds the video content. Husky also gives advertisers access to psychographics and includes music, entertainment and sports. U.K. says the advertising is "non-intrusive. The user is forced to watch one commercial in-stream. But we serve one commercial for every four videos, two minutes per hour."

Another feature is a video guide, which U.K. calls "TiVo or PVR for the web. It's no longer about going from page to page. This is about giving the user the power to browse all the video content on the website. This can be a solution for broadcasters, publishers and bloggers to monetize video on their website, and increase the branding in a non-intrusive

manner. And it can work with any video player."

The Score isn't the only broadcaster to put online content on its sked. *Lil' Bush* was a web-only show on CTV's Comedy Network site, but as season two premiered June 30, the net was planning to push the first eps onto the airwaves by July 13.

Last year, Showcase, Showcase Action and

IFC (all now owned by Canwest) announced plans to air Heavy.com shows in prime time on Saturdays. And several nets have since been testing web-only series. A year ago, Slice.ca launched *Where'd You Get That?*, a seven-ep series produced with ChickAdvisor.com. In fall 2007, the net launched seven eps of *Working It: Gals About Town*, followed by three eps of *Working It: Series Two* and the two-part webisode series *Slice & the Single Girl*. And Showcase.ca launched a 12-webisode series called *Hot Snack Radio*, rolling out two eps every Thursday heading into May.

Canwest Broadcasting SVP digital media Laura Tanner says her team's strategy includes experimentation with video formats and lengths, creating supplementary content and streaming full eps of shows across sites like Showcase, Slice, HGTV, Global and E!.

"We've seen healthy adoption," says Tanner of the initiatives. "Advertisers are increasingly interested in buying pre-roll, and looking to buy across a number of different media and content presentations." **JK**

Cross-country checkup

The scoop on what's happening in Canada's big four markets

◀ By Etan Vlessing ▶

Montreal

What's changed?

As Radio-Canada and TVA continue to duke it out for market dominance, rival TQS took refuge from its creditors and was eventually sold to Remstar, which proposes to axe the network's news division to trim costs and restore competitiveness.

Media convergence also took its toll at Quebecor tabloid *Le Journal de Québec*, where journalists have been locked out for more than a year. Newspaper management wants reporters to also produce content for Quebecor's Canoe website and the TVA network. Quebecor's Canoe.tv is set to stream 400 series by the end of 2008, many destined for mobile platforms with product placement opportunities.

TVA launched new advertising formats in 2007-2008, with "qualified" 30-second commercials to complement isolated spots by being related to a series' content. The network also introduced 60- to 75-second programs related to a sponsors' product, for example with SAQ, REMAX and Jean-Coutu.

TVA posted a 4.5 market share during fall 2007, against a 4.8 share in the same period of 2006, according to BBM. Radio-Canada recorded a 3.7 share in fall 2007, against a year-earlier 3.6 share, while TQS fell to a 2.7 share in 2007, compared to a 3.3 share in fall 2006, according to BBM.

What's next?

Florence Ng, VP of broadcast investments at Toronto-based ZenithOptimedia, says uncertainty around TQS – namely, whether the CRTC will allow the network to get away from local news – could have an impact on acquisition budgets. "At the end of the day, advertisers care about programming that delivers ratings," she cautions. Ng forecasts a possible shift in ad dollars away from TQS to Radio-Canada, TVA or even specialty channels.

Best bets?

All eyes are on Sunday nights, when the Radio Canada talkfest *Tout le monde en parle* will continue in a neck-and-neck race with returning TVA improv show *Dieu, merci!*, an adaptation of an Aussie show.

On Thursdays, TVA's *Le Banquier*, Quebec's *Deal or No Deal*, and *Les Soeurs Elliot*, a drama about three sisters whose father reappears after 30 years, will likely go head-to-head with Radio-Canada's *Les Boys*, a TV adaptation of the popular Quebec movie franchise.

Other perennial TVA favorites include *Star Academie Auditions* and *La classe de 5ième*, the *Are You Smarter...?* Quebec version. Both are back next spring.

Toronto

What's changed?

Canada's biggest TV market remains a shootout between CTV and Global Television, with the local A-Channel and E! stations providing backup platforms for the private national networks.

The recent Hollywood writers' strike helped CTV dramatically increase its lead over local competitors on the strength of hits like *American Idol*, while the CBC surpassed Global Television by unveiling its most aggressive winter schedule in decades.



For fall 2008, CTV has fewer programming slots to fill, with more returning hits. Rival Canwest did more volume buying at the recent Los Angeles screenings, as it programs Global Television and E! and considers shows for recently acquired Alliance Atlantis specialty channels.

Rogers Media has begun to program the flagship Citytv station, and the CBC found ratings success with rookie series like *The Border*, *Sophie* and *The Week The Women Went*.

In Toronto, CTV's CFTO-TV recorded a commanding 4.8 share in fall 2007, against a year-earlier 4.5 share, according to BBM. Global Television had a 3 share, compared to a 2.9 share in fall 2006, while Canwest's CHCH fell to a 2 share in fall 2007, compared to a 2.2 share in 2006, BBM reported.

What's next?

Fall 2008 will not be the make-or-break season it once was, not least because advertisers are increasingly chasing audiences online. What's more, the American writers' strike delay means the major networks won't unveil their biggest new series until the midseason.

Rogers Media took possession of Citytv, but will need to manage its growth, says Line Contant, broadcast manager for Media Experts in Montreal: "I don't foresee Rogers making any significant changes to the Citytv brand, other than putting a younger face on *Cityline*, and perhaps other shows as well."

Going into the 2008-'09 TV season, CTV is still the dominant local player, but Ng says some of its top prime time hits have seen ratings declines, and the gap between CTV and Global has "somewhat narrowed."

Best bets?

The buzz is building around CTV's Warner Bros. slate, which includes the Jerry Bruckheimer-produced *Eleventh Hour* on Thursdays at 10p.m., and J.J. Abrams' *Fringe*, the Fox sci-fi drama series at 8p.m. on Tuesdays. The heat around Canwest purchases is mostly about ABC's *Life On Mars* at 10p.m. on Thursdays, Fox's *Dollhouse* and CW's *90210* spinoff.



Opposite page: returning homegrown drama *The Border* and heat-generating new series *Dollhouse*. This page, top to bottom: buzz-heavy newcomer *90210*, last season's reality show *The Week The Women Went* and perennial hit *Grey's Anatomy*



Calgary

What's changed?

Calgary continues to be a horse race between CTV, Global and the CBC. But a recent shakeup has seen Rogers Media secure a licence to operate a new multicultural station aimed at 25 ethnic groups in 19 languages. OMNI Alberta will offer at least 80% Canadian content in prime time, so the window for lucrative U.S. programming is limited. Rogers has also begun to program Citytv in Calgary, and CTV got its A-Channel in Calgary. Both are expected to skew to a younger demo.

Canwest has completed its E! makeover of CHCA-TV Red Deer, restoring its simulcast revenues. And the CBC, while closing the CBC Newsworld

news unit in Calgary, also bolstered its national news coverage of Alberta.

During fall 2007, CTV's CFCN-TV saw its market share fall to 3.6, against a year-earlier 4 share, according to BBM, while Global's CICT-TV station posted a 3 share, compared to a 3.1 share in fall

2006. The Calgary A-Channel station recorded a 1.9 share in fall 2007, against a year-earlier 1.7 share, while CBC's CBRT-TV saw its share fall to 2.6 in fall 2007, compared to a 2.7 share in 2006, according to BBM.



What's next?

John Boyd, media manager at Calgary-based Objective Media Counsel, says petro-dollars have fuelled rises in TV audiences and ad inventory. But the Calgary market continues to lose ratings and revenues to distant signals, and the local market has shared in a general decline in ratings in the wake of the writers' strike.

Ng says demand for ad inventory is up and ratings have come down, so advertisers have to buy more commercial airtime to maintain past ratings performance. "Before, they bought 10 spots, and now they buy 15," she says.

The ratings delivery from the newly revamped E! channel remains small, by comparison with incumbent players. Yet if priced right, E! is expected to help moderate ad rates. And more choice for advertisers means they're less likely to turn to U.S. border stations to maintain ratings performance.

Best bets?

Boyd says since the U.S. networks only pitched 18 new shows at the Los Angeles screenings, against 29 last year, "the fall [2008] season is really not garnering much buzz or attention." The only standout for Boyd is Fox's *Dollhouse*, which will land on Global Television. He's more hopeful about the winter 2008-spring 2009 season, as the U.S. networks move toward adopting a 52-week schedule.

"There's a realization that people want to watch first-run programming year-round," he says. "If you stuff all your shows into the fall, you're left with eight months of reruns."

Vancouver

What's changed?

The Canwest-CTV split is alive and well in Vancouver, with Global Television doing well locally with *House* and *Heroes* up against CTV's *Amazing Race* and *Grey's Anatomy*.

Canwest senior VP programming and production Barb Williams says Vancouver plays to her network's strength, which is less as a national player than as a broadcaster focusing on key urban markets and an 18-49 demo. "Our strength in B.C. will continue this fall as we expect to see *Prison Break* and *House* as strong returning shows," she says.

Global Television still maintains Vancouver's top-rated supper-hour newscast, while Rogers acquired Channel M, which will become an OMNI aimed at multicultural audiences in the Vancouver and Victoria markets.

Domestic broadcaster S-VOX acquired the religious station CHNU-TV from Rogers Media Inc., which in turn acquired CHNM-TV, a.k.a. channel m. That station is set to become part of OMNI Television in fall 2008, giving Rogers its long-desired Vancouver-based multicultural TV station after it failed with an earlier bid in 2002.

Global's CHAN-TV station in Vancouver posted a 5 share during fall 2007, against a 4.9 share in 2006, according to BBM. CTV's CIVT grew to a 3 share in fall 2007, against a year-earlier 2.8 share, while CKVU-TV posted a 1.9 share in fall 2007, against a year-earlier 1.7 share, according to BBM.



What's next?

Ng says ratings delivery in Vancouver has suffered owing to time shifting or distant signals. But that is offset by expanding channel choices, on top of perennial players

like KVOS and Citytv. "There are a lot of candidates out there," she says. "There are options. If you're looking at a male skew, Rogers Sportsnet is doing well."

Best bets?

The buzz on the CBC's 2008-2009 fall season centres around two homegrown series: the psychological drama *The Session* and the Calgary-set family drama *The Wild Roses*, both of which are slated to launch in January 2009. But any hope that the CBC will be able to repeat this year's midseason ratings surge during the U.S. writers' strike could be dampened by the major American networks rolling out their biggest new dramas and sitcoms in winter-spring 2008-'09, at a time when in the past they have tended to air variety and reality TV fare.

Survivors, not thrivers

The tried-and-true dominate the U.S. networks' New York upfronts.

◀ By Florence Ng ▶

When Jimmy Kimmel announced, "We have scaled back" during ABC's presentation, he summed up the U.S. networks' 2008-09 upfront approach: fewer stars, fewer pilots, fewer clips to watch. One of the reasons was the WGA strike that ended in February, which resulted in fewer new shows being produced.

The networks offered a total of 16 this fall: Ten dramas, four sitcoms and two reality-based programs.

This is looking like another ho-hum season, judging from the new entries. I haven't come across clips of any series with the potential to be breakout hits. They are survivors, at best.

Networks seem to be going with formulas that used to work by introducing (or re-introducing) shows like *Knight Rider* and *90210* instead of more controversial and risky shows like last season's *Kid Nation*. They continue to employ the strategy of utilizing their top shows to provide best possible lead-in positions for new entries. While this strategy might help, the success of a show ultimately depends on whether it has the ability to engage and connect with viewers enough to make them return week after week. The networks have also come up with various research initiatives, mostly qualitative, to enhance their offerings, which I applaud.

I also attended the Turner (cable) presentation and was pleasantly surprised to see its continued focus on scripted dramas (I particularly enjoyed *Raising the Bar* from Steven Bochco, who adds credibility to any show) and the continuing migration of talent to the cable networks.

ABC

ABC's 2008 fall schedule is rather similar to last year's. Instead of funnelling money into new series, the net is giving last season's offerings a chance to flourish. Shows from the 2007-08 season like *Pushing Daisies*, *Eli Stone*, *Private Practice* and *Dirty Sexy Money* (with Lucy Liu joining the cast) are all returning. As well, there are 17 pilots in the works for potential airings during mid-season.

Still, there are only two new shows this fall. *Opportunity Knocks* is a combination of *Extreme Home Makeover* and *Who Wants to Be a Millionaire*. A host shows up at the home of a new family every week with a truckload of prizes to test how well they know each other. Ashton Kutcher is the producer.



Life on Mars transports a modern-day cop back to the '70s

Life on Mars is an adaptation of a BBC thriller about a cop transported to the '70s after a car crash. It's a science-fiction crime drama that stars Jason O'Mara and Colm Meaney. This show has the coveted position of following *Grey's Anatomy* at 10p.m. Thursday night, and therefore has a chance.

NBC

NBC had announced its schedule a month earlier, and produced no pilots. The plan is to tailor programming by hour, identifying them as family (8-9p.m.), blockbuster (9-10p.m.) and adult-themed (10-11p.m.) blocks. The net introduced three dramas and one sitcom, plus a half-hour *Saturday Night Live* Election series to capitalize on the U.S. presidential race.

My Own Worst Enemy stars Christian Slater as a family man who shares his body with a crime fighter. It's scheduled in the post-*Heroes* time slot and will be replaced by a reality show called *The Philanthropist* in spring 2009. Does NBC feel that it doesn't have the potential to go the full season?

Knight Rider is based on this year's TV remake of the '80s hit. NBC has high hopes for it, even scheduling an encore on Saturdays. *Crusoe*, which stars Philip Winchester (*Thunderbirds*) and Sam Neill (*The Tudors*), is about a man shipwrecked on a tropical island for 28 years. But its Friday night time slot will limit the show's potential.

Kath and Kim, the net's only comedy, stars Molly Shannon and Selma Blair. It's based on a successful Australian comedy, but with no clips, it's hard to predict its success. With *Biggest Loser* as a lead-in, the best scenario would be for it to retain that show's audience.

CW

CW knows its audience, and its goal is to be "OMG TV!" This year the net introduced the 3D approach: "Demographic, Desirable, Destination." The objective is to target women 18 to 34, which is reflected in the schedule.

One new series is *90210*, an update of the Fox hit starring Lori Loughlin (*Full House*) and Shenae Grimes (*Degrassi: The Next Generation*). It will also feature guest appearances by the original cast. Response was good when the show was introduced.

Pairing with *90210* on Tuesday nights is *Surviving the Filthy Rich*, based on the book *How to Teach Filthy Rich Girls* and starring Joanna Garcia (*Reba*). It's a *Gossip Girl* clone, but I doubt it will deliver that show's numbers.

There's *Stylista*, which the CW's Dawn Ostroff calls "*The Devil Wears Prada* as a reality show." From the *Project Runway* producer, it will benefit from the *America's Next Top Model* lead-in, but won't equal *Project Runway*'s audience.

CBS

CBS's strength is in procedural drama, and it's introducing two this fall. *The Mentalist* is about a detective (Simon Baker, *The Guardian*) with a past as a fake psychic who



Surviving the Filthy Rich aims for *Gossip Girl* numbers

has a remarkable track record for solving crimes. It's scheduled on Tuesday after *NCIS*.

Eleventh Hour, produced by Jerry Bruckheimer, is also based on a British miniseries. It's an *X-Files*-like thriller starring Rufus Sewell as a scientist employed by the government. It is scheduled on Thursday after *CSI*, the best possible position.

In *The Ex-List*, a psychic tells a woman (Elizabeth Reaser, *Grey's Anatomy*) to marry one of her exes within a year or be alone forever. It's slotted after *Ghost Whisperer*, which might help it retain female viewers.

CBS moved its two hit sitcoms, *Two and a Half Men* and *The New Adventures of Old Christine*, to serve as lead-ins for two new comedies. *The Worst Week* is about a magazine editor (Kyle Bornheimer) who jumps through hoops to please his girlfriend's parents. The *Two and a Half Men* lead-in should help.

In *Project Gary*, Jay Mohr (*Action*) plays a contractor who juggles custody of two tweens with dating. It follows *The New Adventures of Old Christine* on Wednesdays.

FOX

This year Fox introduces "Remote Free" TV, an attempt to hold audiences through shorter commercial breaks of five minutes for two new shows: *Fringe* and *Dollhouse*.

Fringe, a much-hyped drama from the producer of *Alias*, JJ Abrams, centres on a female FBI agent (Anna Torv) forced to work with an institutionalized scientist (John Noble) to figure out unexplained phenomena. It is scheduled after *House* on Tuesday night, which will give it a strong lead-in.

Dollhouse, a mid-season replacement, is from Joss Whedon (*Buffy the Vampire Slayer*), and stars *Buffy*'s Eliza Dushku.

Fox introduced one sitcom, *Do Not Disturb*, about the team at a hip NYC hotel. It stars *Crossing Jordan*'s Jerry O'Connell and is written by *Arrested Development*'s Abraham Higginbotham, but it won't get much help from its lead-in, *Til Death*.

Florence Ng is VP of broadcast investments at Toronto-based ZenithOptimedia.

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Canadian upfronts

The presentations, the strategies, the buzz, the crucial B-list programming... ◀ By Marise Strauss ▶

CBC

Upfront review: Alex Trebek was the only buzz maker at the first upfront, a low-key affair held in the atrium of the Ceeb's headquarters in Toronto. The host of *Jeopardy!* was promoting the game show's move to CBC this fall, along with *Wheel of Fortune*. But that was it for new and noteworthy.

Familiar faces from *This Hour Has 22 Minutes*, *Little Mosque on the Prairie* and *The Border* were also in attendance to plug their shows' return to the pubcaster. The languid presentation delivered some laughs for a clip in which *22 Minutes*'s Gavin Crawford, dressed as Maria von Trapp, twirled about on a patch of grass next to a Toronto highway, in a nod to the net's *How Do You Solve A Problem Like Maria?*

Context: "We've probably had our best year in a decade," says Richard Stursberg, CBC EVP of English services, pointing to the success of shows like *Heartland* and *Dragons' Den*. The pubcaster had some help from the U.S. writers' strike, benefiting the mid-season debuts of *The Border* and *Sophie* – both promoted to fall – though it didn't save *MVP* or *jPod*. In all, CBC's prime time sked required little tweaking.

2008/09 prime-time strategy: The network is putting its confidence in a tried and true lineup with the focus on comedy, followed by drama and news. It scaled back on reality, only offering *Dragons' Den* on Mondays in the fall, leading into action drama *The Border*. *Dragon* will be hard-pressed to retain its audience against CTV's *Dancing with the Stars*. Last year's other reality, *No Opportunity Wasted*, was cancelled. The sophomore season of *The Tudors* headlines a solid prime-time Tuesday, preceded by *Rick Mercer* and *22 Minutes*. *Little Mosque* and *Sophie* settle into their Wednesday slot, while *Heartland* will continue to headline family hour on Sundays. Other returning shows include *the fifth estate* and *The Nature of Things with David Suzuki*.

Media buyer's take: "CBC is sticking with what works," says Florence Ng of Toronto-based ZenithOptimedia, who thinks



Canadian Shenae Grimes was trotted out at the Canwest upfront to showcase her starring role in the new *90210*

Wheel of Fortune and *Jeopardy!* will be good for the network. "These are in line with CBC's demographic, which skews slightly older."

Jeopardy! also provides an alternative to entertainment shows in the 7:30p.m. time slot. Ng says time will tell if the game show will grow viewership for *Rick Mercer* and *Mosque*. "These are shows with built-in audiences," she says. "Hopefully the strong lead-in will give them a boost."

CANWEST

Upfront review: It took Fran Capo, the world's fastest-talking female, just two minutes to list 155 titles featured on Canwest's channels in a unique opening for the network's upfront, held at Toronto's Elgin Theatre.

ET Canada hosts Cheryl Hickey and Rick Campanelli then introduced celebs ranging from home reno king Mike Holmes (*Holmes on Homes*) and Steve Bacic (*The Guard*) to Canadian Shenae Grimes and Rob Estes (*90210*). The real star of the show was KITT, the car from the new version of *Knight Rider*, which came roaring in at the end, accompanied by heartthrob-in-the-making Justin Bruening.

Context: The year got off to a good start, as *Heroes*, *Prison Break* and *House* made strong comebacks – the latter scoring the highest debut of the fall season. But the U.S. writers' strike quickly soured things, cutting short *Heroes* while action series *24* never launched at all. CBC even got the better of Global, boasting a higher prime-time share for the period Oct. 1-Apr. 6, for the first time since 1995. The good news is that the majority of Canwest's strong shows are back, with only a few spots to fill after series including *Cane*, *Back to You* and *Journeyman* were axed.

2008/9 prime-time strategy: Like its main competitor, Canwest is looking to raise the stakes on E! by running more upper-tier shows on the secondary network, including buzzed-about comedy *Worst Week*, *My Name is Earl*, *24* and *Knight Rider*. On the main network, Canwest is putting a big push behind *90210*, which nabbed the best time slot, Tuesdays after *House*.

Prison Break and *Heroes* kick off a solid Monday, leading into the Christian Slater-led *My Own Worst Enemy* at 10p.m. The net will look to *Bones*, *NCIS* and *The Guard* to boost Wednesdays, traditionally a weaker night due to stiff competition from *Criminal Minds* and *CSI: NY*.

Canwest president Kathy Dore talked up the ability of Global and E!'s skeds to connect with the 18-49 demographic. "Others focus on 2+ [viewers]...we concentrate on the audience that really matters," she said.

Media buyer's take: *90210* should perform well after *House*, says Michael Walker of the Oakville, Ont.-based Walker Media Group, though don't count on the medical drama's audience to stick around too long, he warns. "They may tune in for curiosity, but I think the *House* audience has grown up to a point that high-school drama is not quite what they want to watch," he says.

While Walker says this is not the year Canwest will overtake CTV, he notes the more interesting battle will be between E! and A. "They're more on equal footing," he explains. "It's going to come down to who's got the best B-list programming."

CTV

Upfront review: CTV showed more restraint versus 2007's glitzy, celeb-filled presentation. The net focused much of its 90-minute show, held at the Four Seasons Centre, on its Canadian programming, trotting out stars from *The Listener*, *Flashpoint* and *So You Think You Can Dance Canada*, including slightly annoying guest judge Mary Murphy.

The most talked-about bit was the re-branding of the former A-Channel as A, with a sound schedule that includes the second season of rookie hit *Private Practice*. The most memorable moment went to the gang from *Corner Gas*, who took an emotional final bow on stage. The comedy is currently filming its final season.

Context: The number-one network still holds pole position in the battle for eyeballs, retaining Top 20 shows like *CSI*, *Dancing with the Stars*, *Grey's Anatomy* and *Desperate Housewives*. As such, its prime-time schedule remains intact, with only four new shows (*The Listener*, *Flashpoint*, *So You Think You Can Dance Canada* and *Star Wars: The Clone Wars*) joining the lineup. "Frankly, you don't mess with success," said CTVglobemedia president and CEO Ivan Fecan.

2008/09 prime-time strategy: All eyes will be on CTV's aspirations to move the second-tier A network into second place among Canadian broadcasters. "You have to dream big," said CTV programming boss Susanne Boyce. A's got the goods, boasting three of the season's most talked-about new series – J.J. Abrams's *Fringe*, drama *Eleventh Hour* and detective series *The Mentalist* – plus *Private Practice* and quirky comedy *Pushing Daisies*, illustrating CTV's push to revamp the channel.

Media buyer's take: "There's no question [CTV] will be number one," says Michael Walker, adding that the stability of the schedule is the net's biggest strength. Walker likes the chances of Toronto-set paranormal drama *The Listener* in the plum post-*Housewives* slot. "It looks like it's got good female appeal," he says.

A's new lineup will give advertisers a different opportunity to run with top-flight programming, according to Walker, who says *The Practice*, *Eli Stone* and *Two and a Half Men* will draw out a wider demographic.



Knight Rider star KITT (modestly hiding behind human supporting cast) zooms back into prime time this fall

ROGERS

Context: It was a year of transition for the five Citytv stations, which fell under the Rogers Media umbrella last year following the buyout of CHUM by CTVglobemedia. For the first time, Rogers execs went buying for the Citys in L.A., looking to acquire more scripted comedy and drama while scaling back on reality. "We felt that more scripted programming would be beneficial to us," says EVP of programming Malcolm Dunlop.

Citytv parted ways with *America's Next Top Model*, which landed on CTV, but grabbed the family drama *Crusoe*, CW's *Easy Money* and competition show *Glam God*, hosted by Vivica A. Fox. Dependable comedies *Ugly Betty* and *Everybody Hates Chris* return for their third and fourth seasons respectively.

2008/9 prime-time strategy: Rogers execs desired a more consistent sked for the Citys in prime time, doing away with weekday movies while acquiring a host of fresh and new-to-City programming. The broadcaster announced (there was no formal presentation) that it had obtained 10 new series for fall (four more than last year), including two shows

produced in Canada: the new Winnipeg-shot comedy *Less Than Kind* and rock-star drama *Kaya*, which has already aired in the U.S. Also new is adventure series *Crusoe*, airing in simulcast with NBC on Fridays at 9p.m., while fashion-themed Wednesdays will kick off with reality series *Stylista* and *Glam God*, followed by *Lipstick Jungle*, from *Sex and the City*'s Candace Bushnell.

Among established shows in the lineup are *Curb Your Enthusiasm* and *Nip/Tuck*, while spy comedy *Chuck* returns for its second season, settling into the tough Monday 9p.m. slot opposite *Heroes* on Global and *Dancing with the Stars* on CTV.

"We feel this schedule will grow [its audience]," says Dunlop. "We're very optimistic."

Media buyer's take: "They're trying to make the station lighter, in terms of programming that is not so sci-fi-themed," says Valerie McMorran, SVP, investment director at Starcom Mediavest. She notes that the lineup skews more female, citing *Lipstick Jungle*, *Nip/Tuck* and *Ugly Betty* as titles that will draw women. The consistency of the schedule bodes well for Citytv, enabling it to compete against E! and A, according to McMorran.

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Channelling the demos

A guide to the Canadian specialty networks, demographically speaking

◀ By Samantha Yaffe ▶

The increasingly consolidated specialty marketplace can be a good news story for marketers – if they see the glass as half-full rather than half-empty. Sure, there's less competition, which means higher rates and a supplier's market, but bulk buys and multi-platform, multi-channel cross-promotions can also mean a better return on investment and some heavy-duty brand exposure, not to mention the convenience of one-stop shopping.

With ownership narrowed down to three main players (Canwest, CTV and Corus) after Canwest gobbled up Alliance Atlantis and CTV absorbed CHUM, it's anyone's bet what next year's upfront will look like. But for now, the specialty buy remains key, accessible and exciting, with the three amigos offering the now-expected stable of basic advertising opportunities – branded entertainment, sponsored events and programming blocks, billboards, campaign integration, contests, promotions, brand sell ads, etc. Here's a listing of the nets and what they can offer.

(AMA source: BBM/NMR Mon-Sun 6a-6a 07-08)

WOMEN

W NETWORK

(Corus Entertainment)

AMA: 49,000 (2+), 8,000 (W18-34), 20,000 (W18-49), 21,000 (W25-54)

Watched by over 10 million viewers in an average month, W Network is designed to meet the entertainment needs of women with programming that's smart, modern, informative and lighthearted. Known for seamlessly blending products with content, W Network has been able to connect with its audience in unprecedented ways. Through such research tools as The Her Report, W Network keeps in tune with the changing priorities of women as consumers and TV viewers and provides advertisers with unique insights and opportunities.

Viewer profile: With a primary target of women 18 to 34, followed by W18 to 49 and W25 to 54, the channel reflects the interests of female viewers who want to kick back, laugh and learn. Some of their interests are lofty, but for this group TV is firstly an entertainment outlet.

Programming with buzz

Gok's Clothes Show

A battle of the high- and low-priced clothing budgets, this one-hour U.K.-imported series pits fashionista Gok Wan against a guest designer to come up with a winning outfit.

Supersize vs Superskinny

In this U.K. import, dieters from both ends of the spectrum are put in an environment where they prepare meals for each other for five days. They then go on a three-month eating plan before returning for a final weigh in.

SHOWCASE

(Canwest Broadcasting)

AMA: 38,900 (2+), 22,100 (A25-54)

Reaching viewers in seven million homes, Showcase is the destination for boundary-pushing series and movies from Canada and around the world. Integrated

sponsorships, display ad media, video pre-roll, contests and creative marketing opps are available at showcase.ca, which reflects the same no-apologies-necessary attitude. Digital media plans for showcase.ca include an emphasis on full-episode streaming of popular drama and comedy programs, engaging original video content, show sites supporting major programming and the Sideshow blog, an irreverent daily take on the worlds of TV, film, gaming and all things pop culture.



Debra Messing gets demoted in *The Starter Wife*

Profile: Discerning, educated, creative individuals who like to stand out from the crowd, have the latest high-tech gadgets, are computer- and Internet-savvy and keep up on the latest trends. With a weekly reach of more than 3.4 million adult 25-54 viewers, Showcase ranks in the top 10 Canadian analog specialty channels for women 25 to 54.

Buzz:

The Starter Wife

Molly Kagan (Debra Messing) has it all in the Canadian premiere of this 10-part, one-hour series. That is, until she is demoted in the Hollywood pecking order when after years of marriage to a film mogul, she is left for a younger woman.

simultaneously.

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text-messaging or instant [REDACTED]

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FALL TV PREVIEW

Trailer Park Boys Special

In this world-premiere one-hour special, the Boys are ambushed and lose their new-found riches while Lahey hatches a plan involving “dirty dancing” to drive them out of Sunnyvale for good.

TVTROPOLIS

(Canwest)

AMA: 49,500 (2+), 27,100 (A25-54)

A mecca for iconic TV series, TVtropolis (the reincarnation of Prime) delivers shows to viewers who appreciate pop culture. Its mix of hit and original exclusive programming provides advertisers with many sponsorship opportunities, as well as the ability to integrate their products within the TVtropolis environment.

Profile: TV lovers aged 25 to 54, with an emphasis on women 25 to 49 who are married with teenage or grown children. For this group, TV is the primary source of entertainment. The channel's secondary target is adults 18 to 49, for whom TV is an auxiliary form of entertainment, but who turn viewing into a special event. The channel ranks in the top five Canadian analog specialty channels for women 25 to 54 and in the top 10 Canadian analog specialty channels for adults 25 to 54, reaching over 3.4 million adult 18-49 viewers and over 3.1 million adult 25-54 viewers weekly.



The Trailer Park Boys + dirty dancing = something we can't quite imagine, but it's a world-premiere special

Buzz:

Planet Soap

Celebrating the world of soap operas, this new half-hour series features the best and worst of the genre, including the most vicious cat fights in soap history and stars sharing their best and worst moments.

Reality Obsessed

Making its world premiere in the fall, this show follows the adventures of Murtz Jaffer – Canada's biggest fan of reality TV – as he tracks down celebrities, producers, agents, studio executives and fellow reality-obsessed viewers across North America.

HISTORY TELEVISION

(Canwest)

AMA: 60,200 (2+), 29,100 (A25-54)

History Television airs dramas, movies and documentaries about the people and events that have shaped our world. The channel offers sponsorship and marketing opportunities through its programs and stunt weeks.

Profile: History Television's audience and reach have grown rapidly over the past couple of years, with a 15% increase in adults 25 to 54, a 28% jump in adults 18 to 49 and a 46% leap in women 25 to 54.

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Viewers are well-educated and affluent. They are computer-savvy, physically active, up on their current events and live primarily in urban communities.

Buzz:

Blowdown

This five-part, one-hour series follows a family of demolition experts travelling the world and blowing down structures.

NATIONAL GEOGRAPHIC CHANNEL

(Canwest)

AMA: 12,400 (2+), 7,400 (A25-54)

With a subscriber base of 3.2 million in Canada, National Geographic Channel offers compelling storytelling and breathtaking visuals to satisfy TV viewers' quest for knowledge, taste for the exotic and experience of "being there."

Profile: Adults 25 to 54, with a 60% female skew. Viewers strive to live a healthy lifestyle, engaging in sports, physical fitness and healthy eating. Highly educated and affluent, they use TV as their primary source of entertainment and enjoy travel, the outdoors and spending time at the cottage. The station skews a bit younger (over 25% are A18 to 34), yet still delivers in key buying demos, with 60% of viewers in the A25-54 group.

Buzz:

Long Way Down

Three years after Ewan McGregor and Charley Boorman journeyed across the globe on their motorcycles, the long-time friends are hitting the road again, travelling from the top of Scotland to the bottom of Africa in this 10-part, hour-long travel/adventure series.

FOOD NETWORK

(Canwest)

AMA: 39,100 (2+), 24,200 (A25-54)

Series and specials, passionate chefs, creative hosts, culinary competitions and behind-the-scenes access to all things related to food are the ingredients for the channel's schedule of programs from Canada and abroad. Advertising partners can capitalize on the iconic popularity of the network's shows and personalities, like Canadian chefs Michael Smith and Anthony Sedlak.

Profile: Viewers, skewing 60% female, come to Food Network primarily seeking entertainment but also to get ideas for



On *Blowdown*, structures like this around the world are demolished by a family of experts

everyday cooking. They are well-educated and have a household income of 75K+. They lead convenience-oriented busy lifestyles, and are mostly couples with children living at home in urban and suburban communities. Over 50% have kids under 18 in the household – 8% higher than overall TV. Foodtv.ca supports new shows and new episodes of returning series



Gordon Ramsay terrorizes anew in *The F Word*

with recipes, videos and related tips. Full episodes of select shows are streamed with behind-the-scenes interviews and recipes. The site has a 58% female and 42% male viewership. Visitors are primarily from Ontario and British Columbia with college/university education, an average household income under \$60K and 3+ family members.

Buzz:

The F Word

Hosted by legendary chef Gordon Ramsay, this nine-part one-hour series, which makes its Canadian premiere in the fall, combines mischievous stunts and recipe-based challenges set in the fast-paced world of a bustling downtown eatery.

Jamie's Kitchen Australia

Join Jamie Oliver and Tobie Puttock as they open the first Fifteen restaurant in Australia, for which they train 16- to 24-year-old disadvantaged Australians to work as chefs. These 10 behind-the-scenes hours will make their North American debut in the fall.

HGTV

(Canwest)

AMA: 58,600 (2+), 29,400 (A25-54)

From renovations and décor to real estate and flipping houses, HGTV aims to be the source for all the house-related tips and tricks viewers need.

Profile: The channel attracts two types of viewers: "owners" and "dreamers." The former are middle- to upper-class adults aged 30 to 54 who enjoy the latest trends and tips to make their home the most stylish on the block. They are well-educated and may enjoy playing the real estate market, designing and/or renovating. The latter are men and women 30 to 54 who are single, budget-conscious and dreaming of the time when they can put all their knowledge to use. The overall audience

FALL TV PREVIEW

skews 62% female and almost 50% of viewers have kids under 18.

HGTV.ca provides expert advice and helpful tips from popular show hosts such as Sarah Richardson, as well as from original sources. In addition to streaming full episodes, the site also provides "how to" clips, popular with busy users who have limited time. Visitors are 32% male and 68% female. Most have a post-secondary degree and a household size of 3+.

Buzz:

Home to Flip

These 13 half-hours will follow host Peter Fallico as he buys fixer-upper houses and flips them for profit, teaching the viewer how to renovate on a budget and style for less in order to resell for a larger profit.

Pure Design

In this 13-part, half-hour series, host Samantha Pynn, design editor for *Style At Home* magazine, transforms everyday rooms into sustainable living spaces using accessible ideas and a practical hands-on approach.

SLICE

(Canwest)

AMA: 25,600(2+), 17,100 (A25-54), 17,800 (A18-49)

Through its robust schedule of lifestyle programming, Slice (known as Life Channel until 2007) brings an unapologetic attitude to topics that matter to women – family, fashion, relationships, diet, celebrity,



Real Housewives of New York debuts on Slice this fall.

finances and gossip – to viewers in six million homes.

Profile: Slice targets viewers 18 to 49, with a sweet spot on the thirtysomething woman. The network skews strongly female (77%). She balances family, work and a social life, and values fashion, beauty and fitness. She is educated and financially secure. Slice delivers elusive younger female viewers (30% of the audience is A18 to 34), as well as key buying demos (over 60% is A18 to 49). Over half of the viewing audience has children under 18 and 34% of viewers have a HHI over \$80K.

Slice.ca boasts the latest in fashion, beauty, relationship advice, health, career and family content. Along with lifestyle articles and blogs, the site also streams full episodes and original, exclusive video content. Top visits come from Ontario and the Prairies. With 3+ family members on average, most visitors have a high school degree and 63% are women with a HHI of \$60K+.

Buzz:

Beautiful People

Based on the website beautifulpeople.net, where members of the superior-looking class build an online community for dating and networking, this new 13-part, half-hour series starring Euro playboys Robert Hintze and Greg Hodge is set to invade Canada with its world premiere this fall.

Real Housewives of New York

Look out for the Canadian premiere of this nine-part, one-hour reality series this fall and find out how an elite set of New York socialites balances motherhood, careers and a fast-paced social calendar.

YOUTH

YTV

(Corus)

AMA: 64,000 (2+); 27,000 (2-11)

As a leading network for Canadian kids, YTV connects with 2.2 million children per



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audio

video

print

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Contact:

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FALL TV PREVIEW

month. With high-quality programming and hosted dayparts such as the after-school block *The Zone*, the Saturday morning cartoon block *Crunch*, the Sunday night movie block ZAPX and the weekend *Three Hairy Thumbs Up* movie block, there is a broad range of sponsorship opportunities.

Between its Annual Tween Report, Kids Advisory Panel and YTV.com polls and surveys, the channel conducts in-depth research on kids and tweens in Canada. In addition to regular advertising opps, the channel offers in-store marketing and live music projects.

Profile: The primary target is kids 6 to 11, with their families as a secondary group (adults 18 to 49 with kids 2 to 11).

Buzz:

Family Biz

This Canadian-produced half-hour, live-action series for tweens and their families, premiering in early 2009, follows three latchkey kids who have the run of the house until their Dad gets downsized and decides to work from home.

The Mighty B

Created by and starring *SNL*'s Amy Poehler, this Nickelodeon animated comedy is about 10-year-old Bessie, who is the world's most ambitious Honeybee scout and won't rest until she's earned every single badge.

FAMILY CHANNEL

(Astral Media)

AMA: 49,700 (K8-14), T12-17, 25,200 (T12-17), 102,100 (2+)

Family Channel reaches 5.7 million homes across Canada, offering integrated ad opps that engage kids on multiple platforms with on-air, interactive and grassroots campaigns. Opportunities include online interactive content (SMS, games, contests, mini-sites), retail licensing and merchandising. The channel also offers Family OnDemand in select areas, a Subscription Video on Demand (SVOD) service that provides Family Channel and Playhouse Disney programming which can be leveraged for sponsorships.

Profile: The channel's primary target is the difficult-to-reach tween audience K8 to 14. The service also leads the pack in other demos, including teens 12 to 17.

The Suite Life on Deck

In this Disney Channel original half-hour comedy series, twins Zack and Cody enroll



Zack and Cody go to sea on *The Suite Life on Deck*, while *The Andy Milonakis Show* stays in New York City



in a semester-at-sea program aboard a cruise liner whose compass points toward mischief.

J.O.N.A.S

This half-hour Disney Channel comedy series stars teen sensations the Jonas Brothers as government operatives who thwart evil while working undercover as a teen rock band.

MTV2

(CTVglobemedia)

The newest destination for Canada's 12-24 demo, MTV2 launches in August and will feature edgy programming, including MTV's *TRL* – *Total Request Live* and cult-favourite stunt shows *Jackass*, *Homewrecker* and *Viva La Human Giant*, as well as the antic-driven series *Boiling Point* and *Kids in the Hall*. MTV2 will also air movies and extreme sports. Daytime programming features 60% Canadian content and primetime includes 50% Cancon.

Profile: MTV2's key demo is P12 to 24, with 1 million subscribers across Canada.

Buzz:

The Andy Milonakis Show

Inspired by a series of original short skits, this half-hour series will explore what it's like to live inside the messed-up head of comedian Andy Milonakis when he's left alone in his mother's apartment in New York City.

TELETOON

(Astral/Corus)

AMA: 68,000 (2+), 35,000 (2-11)

Available in both English and French in over 7.4 million Canadian homes, Teletoon brings

kids, youth and adults animated entertainment all day every day. It's also available On Demand and on Mobile TV.

Advertisers can choose from customized promotions, innovative product placements and branded web games. The network's interactive/gaming website, *teletoon.com*, attracts more than 1.5 million visitor sessions each month.

Profile: With a primary target of kids 2 to 11 and a secondary target of teens 12 to 17, the channel regularly receives feedback from the Teletoon Online Youth Advisory Panel, its 1,000-member consumer panel, located across Canada. Just over 60% of the daytime audience for Teletoon is boys.

Buzz:

Ben 10: Alien Force

It was the most-watched original series premiere in the history of the Cartoon Network, and now the latest instalment in the phenomenally popular *Ben 10* saga premieres in Canada this fall.

Chowder

This new original series from C.H. Greenblatt (*SpongeBob SquarePants*) is a food-filled comedy that follows a young apprentice to a magical chef as he learns to turn some of the weirdest ingredients into fantastical dishes.

THE COMEDY NETWORK

(CTVglobemedia)

AMA: 39,000 (P2+), 23,200 (A18-49), 13,200 (A18-34)

The Comedy Network broadcasts an uncensored, eclectic mix of scripted,

stand-up, sketch, improv and animated comedy, as well as comedy talk shows, game shows and classic sitcoms across multiple platforms, including thecomedynetwork.ca.

Profile: Viewers A18 to 49, skewing younger, who like to be entertained and enjoy going to nightclubs, bars and movies.

Buzz:

House Party

Can't remember what happened at Saturday's party? This six-part half-hour series unveils the whole story behind those mysterious weekend memory lapses by following a different character's perspective of the night each episode.

MTV

(CTVglobemedia)

AMA: 20,100 (P2+), 15,400 (P12-34)

Reaching 6.1 million homes, MTV in Canada offers a distinctly Canadian interpretation of the MTV brand across multiple platforms – including MTV.ca – and across an

MTV-branded analog specialty service that delivers lifestyle, talk and documentary programming with a commitment to 71% Canadian programming in prime time.

Profile: With a P12-34 demo, viewers are trend-setters who love to shop for clothes, DVDs and CDs. They are multi-taskers who are engaged with content across all platforms.

Buzz:

Exiled!

A new reality series that sends teens previously featured on *My Super Sweet 16* to live with the indigenous tribes of faraway countries in an attempt to add some perspective to their world view.

MUCHMUSIC

(CTVglobemedia)

AMA: 63,200 (P2+), 42,600 (P12-34)

MuchMusic has been capturing teen and young adult audiences since 1984, and now reaches 8.2 million homes across Canada. Live performances and superstar guests make

its streetfront studio in Toronto Canada's epicentre of celebrity.

Profile: P12 to 34, avid consumers who are brand-conscious and tend to be early adopters of new products.

Buzz:

Legally Blonde the Musical: The Search for Elle Woods

A MuchExclusive hosted by Haylie Duff, this one-hour series follows 10 girls with larger-than-life dreams as they compete for the lead role in a Broadway musical based on the movie starring Reese Witherspoon.

MUCHMOREMUSIC

(CTVglobemedia)

AMA: 35,300 (P2+), 23,700 (A18-49)

Geared toward older and wiser siblings of MuchMusic fans, sister station MuchMoreMusic delivers entertainment news, homegrown and international pop culture and celeb/reality programming, exclusive concert specials, classic movies and

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Congratulations on your retirement, Bruce. From your friends at Colgate.



FALL TV PREVIEW

adult-contemporary music videos.
www.muchmoremusic.com

Profile: MMM's key demo is A18 to 49, with a bull's eye of A25 to 34. These viewers, reached in 6.1 million homes across Canada, are in a "major life event" stage, resulting in the need for major acquisitions – they are getting married and buying homes and new cars. They are fashion-conscious and enjoy spending money in their pursuit of style.

Buzz:

Brooke Knows Best

In this half-hour series, Brooke Hogan breaks free from her father, wrestler Hulk Hogan, and moves to Miami to begin a new life full of freedom, temptation and all the responsibility that comes with being on your own.

I Want To Work For Diddy

This one-hour series tracks 13 contestants as they compete to land the job of a lifetime: assistant to hip-hop music mogul Sean "Diddy" Combs.



As Hulk Hogan's daughter, *Brooke Knows Best*



Torchwood's special investigators travel through time to fight crime

MEN

ROGERS SPORTSNET

(Rogers Media)

AMA: 31,500 (A25-54), 22,800 (M18-49)

A prominent broadcaster of NHL regular-season hockey, Sportsnet continues to be a key destination for sports news, scores, highlights and games from its new high-definition studio. The channel caters to both hard-core and fairweather sports fans.

Profile: The consummate Canadian sports fan, primarily men 18 to 49.

Buzz:

The Hockey That Matters

This series goes deeper into home team programming this year with *Connected* pre-game shows for the Toronto Maple Leafs, Vancouver Canucks, Edmonton Oilers and Calgary Flames. The half-hour pre-game show will be available in high definition on Rogers Sportsnet HD.

TELETOON DETOUR

(Astral Media/Corus)

AMA: 52,000 (12+)

Too hot for daytime, *Teletoon Detour*, starting at 9:30 pm, is the place where teen and adult fans catch fearless and irreverent cartoons.

Profile: Primary viewers are avid gamers and music lovers, 85% of whom are adult viewers 18 to 49 and 72% of whom are male.

Buzz:

Father of the Pride

A CGI-animated sitcom following the lives of a family of white lions living in Las Vegas. John Goodman stars as the father of the family, who works as a Siegfried & Roy lion and endures daily taunting from his father-in-law (Carl Reiner).

SPACE

(CTVglobemedia)

AMA: 47,700 (2+), 30,600 (25-54), 27,900 (18-49)

Space is Canada's science fiction, speculation and fantasy channel, where viewers in 6.7 million homes across the country get their fix of the paranormal, the edgy, the scary and the fun.

Profile: Primarily adults 25 to 54, viewers are likely to have a post-secondary education. They are tech-savvy and likely to have the latest in home entertainment equipment. They are also likely to purchase video games, DVDs and CDs and use cellphone and PDA features.

Buzz:

Torchwood

A hit BBC sci-fi drama that follows a team of investigators who uncover the unknown and fight the impossible.

TSN

(CTVglobemedia/ESPN)

AMA: 92,300 (P2+), 45,800 (A 25-54)

Seen in 8.7 million homes across Canada, TSN is the country's pre-eminent sports network, boasting a comprehensive schedule of Canadian and international must-watch games, commentary, news and highlights.

Profile: Targeting adults 25 to 54, TSN's primary demo is male, affluent and educated. They are

a premium, progressive and passionate audience with a strong connection to sports. TSN has surpassed audience levels previously reached only on conventional networks.

Buzz:

NHL on TSN

TSN has secured a six-year broadcast and digital rights agreement with the NHL that will air 70 nationally televised regular season games each year, all featuring at least one Canadian team.

TSN will also televise the first three rounds of future Stanley Cup playoffs. As part of the deal, TSN also acquires a suite of digital rights, including broadband, wireless and video-on-demand, as well as continued exclusivity of *Wednesday Night Hockey* and exclusive Canadian coverage of the NHL Entry Draft and NHL Draft Lottery Special.

BOOMER

BRAVO!

(CTVglobemedia)

AMA: 46,000 (P2+), 17,800 (A18-49), 22,300 (A25-54)

Whether it's a classic opera, an art documentary, a concert performance in the Bravo! Rehearsal Hall or a cutting-edge film, Bravo! reaches arts lovers in 6.7 million homes across the country.



Dexter comes to Bravo with all its blood and gore intact

Profile: Bravo experienced a 20% growth in A25-54 audiences in the 2006/07 broadcast year. The key demo is A25 to 54, with a female skew. Viewers are concerned about their future finances and health, and are likely to have investments and eat healthier foods.



Caution: May Contain Nuts features aboriginal humour and a diverse group of comedians

Buzz:

Desperate Housewives

The Emmy and Golden Globe award-winning series starts from the beginning in a strip run Monday to Friday, debuting in September.

Dexter

The HBO original series premieres uncut, in all its blood and gore, in October.

APTN

AMA: 18,600 (2+), 8,200 (25-54)

The first national aboriginal television network in the world, APTN brings programming by, for and about aboriginal people to almost a million homes across Canada in English, French and aboriginal languages.

Profile: Viewers are primarily 35 to 54, with a close-to-even split between men (52%) and women (48%) who like movies, documentaries and news. The secondary group is under 12.

Buzz:

Caution: May Contain Nuts

This new half-hour sketch comedy series uses a racially diverse group of comedians and a unique brand of Canadian aboriginal humour to create a fast-paced, hilarious experience.

By The Rapids

This animated series takes a satirical look at what happens when a thoroughly urban teenager tries to integrate into the native community where his successful lawyer parents were born and raised.

DISCOVERY

(CTVglobemedia/Discovery Communications)
AMA: 68,800 (2+), 36,200 (A25-54), 38,300 (A18-49)

In 7.8 million homes across Canada, Discovery Channel's adventure, science and technology programming across a wide range of formats provides product placement opps. Its newly redesigned website, discoverychannel.ca, offers extended reach and exclusive original content.

Profile: Educated, white-collar professionals with high household incomes and children at home. They enjoy leading-edge technology and home entertainment equipment.

Buzz:

Cash Cab

An unassuming person enters a cab, only to discover he's a contestant on this new, Canadianized version of Discovery's foray into the game show genre. En route to his destination, the contestant will be asked a series of general knowledge questions, earning a cash reward for every correct answer. But if he misses three, he's back on the sidewalk.

Greensburg

On May 4, 2007, a tornado struck Greensburg, Kansas, leaving 90% of the town destroyed. In this 13-part, one-hour series co-produced by Leonardo DiCaprio and Craig Piligian, you'll meet the people and witness the daily struggle of the community as it fights its way back from the edge of extinction.

FALL TV PREVIEW



Going back to nature is not so simple for *8 femmes à l'aventure*

FRENCH

CANAL VIE

(Astral)

AMA: 35,000 (2+), 10,000 (W25-54)

For 10 years, Canal Vie has been serving up information and entertainment that matter to women in French Canada.

Profile: Women 25 to 54; more than half earn more than \$40,000 per year.

Buzz:

8 femmes à l'aventure

This eight-episode documentary features the heroines of everyday life taking time off to return to nature, which turns out to be not such a simple task.

Maudite bedaine!... Et tout le reste

With emotion and humor, this doc series (6 x 60) illuminates the complex relationship women have with their bodies. Through interviews with women of all ages and walks of life, viewers have an opportunity to question their self-image without guilt.

VRAK

(Astral)

AMA: 35,000 (2+), (A18-49), 18,000 (2-17), 10,000 (T12-17)

Cartoons, sitcoms, original homegrown productions and drama series make up the daily schedule of Quebec's leading tween/teen market channel, launched in 2001.

Profile: Watched equally by boys and girls, VRAK's sweet spot is 12 to 17. Almost 70% of viewers (18+) have a household income of over \$40,000.

Canadian Marketing Association 2008/2009 Board Appointment Notice

PINPOINT CONSULTING



Rob Shields

LCBO



Nancy Cardinal

TWIST IMAGE



Mitch Joel

CANWEST



Walter Levitt

RETHINK



Chris Staples

FORD



Dean Stoneley

The Canadian Marketing Association is pleased to announce the election of **Rob Shields**, Principal, Pinpoint Consulting as Chair of the CMA Board of Directors for the 2008/2009 year.

At its Annual Meeting held on May 14, 2008 in Toronto, the Association also elected **Nancy Cardinal**, Vice-President, Marketing & Customer Insights, Liquor Control Board of Ontario (LCBO) as Vice-Chair of the CMA Board.

New members elected to the Canadian Marketing Association Board of Directors include: **Mitch Joel**, President, Twist Image; **Walter Levitt**, Chief Marketing Officer, Canwest Broadcasting; **Chris Staples**, Partner and Co-Creative Director, Rethink Communications; and **Dean Stoneley**, Vice-President, Marketing, Ford Motor Company of Canada Ltd.

The Canadian Marketing Association is the pre-eminent marketing association in Canada embracing all marketing disciplines, channels and technologies. As such it is the marketing community's leading:

- advocate, manager and authority on key public policy issues affecting marketers;
- provider of knowledge, leading-edge marketing intelligence and professional development opportunities; and
- catalyst for networking and business opportunities within the marketing community.

CMA's 800 corporate members include Canada's major financial institutions, insurance companies, retailers, loyalty programs, publishers, charitable organizations and advertising agencies and the major suppliers of marketing services.

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The 21st-century version of *Flash Gordon* comes to French Canada

Buzz:

H2O

Shot around the Great Barrier Reef, this 12-part, half-hour Australian fiction series follows the adventures of three teenagers who are secretly transformed into mermaids.

SERIES +

(Astral)

AMA: 45,000 (2+), 19,000 (A25-54), 11,000 (W25-54)

Romance, mystery, drama and comedy from around the world are what viewers find at Series +, where pure entertainment and big hits are better than reality every day.

Profile: With the sweet spot on women 25 to 54, more than half of viewers (18+) have household incomes above \$40,000.

Buzz:

Le destin de Bruno

The much-awaited sequel to *Le Destin de Lisa* is an hour-long romance series that follows Lisa's half-brother (and walking disaster) as he travels to Berlin and commits one blunder after another on his journey to find his biological father.

HISTORIA

(Astral)

AMA: 20,000 (2+), 9,000 (A25-54)

Historia takes a modern-day look at moments from the past through in-depth documentaries, historical films and fiction.

Profile: Equally targeted at men and women, the channel hits its sweet spot in the A25-54 market, with more than 53% of viewers (18+) enjoying a household income of over \$40,000.

Buzz:

Les sept péchés capitaux

This seven-episode docu-series, hosted by actress Geneviève Rochette, retraces the history of the seven mortal sins (pride, greed, lust, envy, gluttony, wrath and sloth) through Quebec society over the past 55 years.

CANAL D

(Astral)

AMA: 38,000 (2+), 18,000 (A25-54)

From true crime stories, biographies and sports to science and investigative series, peppered with some comedy and film classics, Canal D is Quebec's leading broadcaster of hard-hitting documentaries.

Profile: With a primary target of A25 to 54, the channel skews slightly toward men.

Buzz:

Légendes urbaines

Historians and criminologists trace the origins of legends and comment on the morals to be derived from them in this 10 x 60 investigative series produced by Quebec's Zone 3.

ZTELE

(Astral)

AMA 21,000 (2+), 11,000 (A18-49)

Ztele keeps up with the latest high-tech and sci-fi trends with techno-newsmagazines, documentaries and dramatic series.

Profile: Men 18 to 49; more than 64% of viewers (18+) have a household income over \$40,000.

Buzz:

Flash Gordon

This 21st-century version of the science fiction classic was adapted from the cartoon created by Alex Raymond, and stars Eric Johnson (*Smallville*) and Gina Holden (*Final Destination 3*).

Moonlight

From the creator of *Beauty and The Beast*, Ron Koslow, comes a paranormal TV series about a hero vampire, starring Alex O'Loughlin (*The Shield*).

The shows

A

By Annette Bourdeau

Eleventh Hour

CBS/CTV

Thursdays 10-11p.m.

the story: A gifted biophysicist helps the government solve special cases while being protected by a beautiful (and lethal) young FBI agent.

the cast: Rufus Sewell (*John Adams*), Marley Shelton (*Grindhouse*).

the backing: Exec producer Jerry Bruckheimer (*CSI*). From Warner Bros. in association with Jerry Bruckheimer Television and Granada Television International.

the verdict: This U.S. adaptation of a science-based British miniseries is solid, and has enough quirks to appeal to the campy mystery lovers out there. But it may not be different enough from the countless other crime-solving shows to keep it afloat.

Fringe

Fox/CTV

Tuesdays 9-10p.m.

the story: An FBI special agent needs help from a mentally unstable but brilliant scientist to figure out how a plane full of people suffered gruesome deaths on board. She also needs the scientist's estranged son to help her communicate with his father.

the cast: Joshua Jackson (*Dawson's Creek*), Anna Torv (*The Secret Life of Us*), John Noble (*Lord of the Rings*), Charlotte Rampling (*Vers le Sud*).

the backing: Writers/exec producers J.J. Abrams (*Lost*), Roberto Orci and Alex Kurtzman (*Alias*). From Warner Bros. in association with Bad Robot and Fringe Element Films.

the verdict: It's being touted as a modern *X-Files*. Could do well among sci-fi fans in its timeslot up against *Dancing With the Stars* and the new *90210* remake.

The Mentalist

CBS/CTV

Mondays 10-11p.m.

the story: A debonair former TV psychic uses his remarkable observational skills and intuition to help solve gruesome crimes. Think *Criminal Minds* meets *Medium*.



Enrico Colantoni and Hugh Dillon star in the Canadian-produced, Toronto-set *Flashpoint*

the cast: Simon Baker (*The Devil Wears Prada*), Robin Tunney (*Prison Break*).

the backing: Director/executive producer David Nutter (*Terminator: The Sarah Connor Chronicles*), writer/executive producer Bruno Heller (*Rome*). From Warner Bros.

the verdict: Baker is great, but it's doubtful that his charm alone is enough to carry the show. Probably doesn't stand a chance up against the *CSI: Miami* crew.

CTV

By Annette Bourdeau

Flashpoint

CTV/CBS

Fridays 10-11p.m.

the story: Follows the personal and professional lives of members of the Strategic Response Unit, an elite team within the Toronto police force.

the cast: Hugh Dillon (*Durham County*), Enrico Colantoni (*Veronica Mars*), Amy Jo Johnson (*Felicity*), David Paetkau (*Whistler*).

the backing: Executive producer Bill Mustos (*Degrassi: The Next Generation*). From Pink Sky Entertainment and Avamar Entertainment, in association with CTV and

CBS Paramount Network Television.

the verdict: Despite the overworked genre, it's compelling and well-acted, and goes deeper than typical cop dramas, which may help it retain viewers. The Friday time slot may hinder its performance though.

The Listener

CTV/NBC

Sundays 10-11p.m.

the story: A brooding young paramedic struggles with a secret: he's telepathic. He begins using his power to try to help others.

the cast: Craig Olevnik (*Runaway*), Ennis Esmer (*Billable Hours*), Lisa Marcos (*Kevin Hill*).

the backing: Executive producers Christina Jennings and Scott Garvie (*In God's Country*), Russ Cochrane (*Whistler*), Michael Amo (*Tagged: The Jonathan Womback Story*). From Shaftesbury Films, in association with CTV and NBC.

the verdict: It's already been picked up by NBC, which is a good sign, and the juicy time slot leading out of *Desperate Housewives* will help.

So You Think You Can Dance Canada

CTV

Wednesdays 8-9p.m.

the story: Canadian contestants vie to be crowned the country's favourite dancer.

the cast: Hosted by Leah Miller (*Much on Demand*), with judges Tré Armstrong (*How She Move*) and Jean Marc Genereux (dancer) plus celebrity guests including the National Ballet's Rex Harrington.

the backing: Executive producer/showrunner Sandra Faire (*Rita McNeil's Celtic Celebration*, *Comedy Now!*). From Danse TV Productions in association with CTV.

the verdict: Will come with a built-in audience of fans of the U.S. version. A safe bet.

Star Wars: The Clone Wars

Cartoon Network/CTV

Sundays 7-7:30p.m.

the story: A spinoff of the animated movie, each episode is a "mini-movie" that follows animated versions of the classic *Star Wars* characters plus some new additions.

the cast: Matt Lanter (*Heroes*), Ashley Eckstein (*That's So Raven*), Tom Kane (*Kim Possible*).

the backing: Executive producer George Lucas (*Star Wars*). From Lucasfilm Animation.

the verdict: This one has broad appeal, so it should do well among families and *Star Wars* geeks. Its cushy time slot leading into *Degrassi* should help, too.

E!

By Gariné Tcholakian

Do Not Disturb

E!/CBS Paramount

Mondays 9-9:30p.m.

the story: An egocentric general manager struggles to maintain The Inn's reputation as one of the hottest places to stay in New York amid comical staff dynamics.

the cast: Jerry O'Connell (*Crossing Jordan*),



Niecy Nash (*Reno 911!*), Molly Stanton (*Twins*), guest star Robert Wagner.

the backing: Exec producers Carolyn Bernstein, Brian Dobbins (*Adopted*), H.T. Owens (*30 Days*), Peter Principato and Paul Young (*Reno 911!*, *Hollywood Residential*).



Christian Slater stars in *My Own Worst Enemy* (above); Jerry O'Connell runs The Inn in *Do Not Disturb* (below)

the verdict: A laugh track-peppered show that parents and teens can still watch together – or not, if they're instead tuning in to *Two and a Half Men*.

Worst Week

E!/Fox

Mondays 9:30-10p.m.

the story: *Meet the Parents*, condensed into a half-hour show and turned up about a hundred notches.

the cast: Kyle Bornheimer (*Jericho*), Erinn Hayes (*Kitchen Confidential*), Jay Malone (*Boston Legal*), Nancy Lenehan (*My Name is Earl*).

the backing: Exec producers Jimmy Mulville (*Whose Line Is It Anyway?*), Matt Tarses (*Scrubs*).

the verdict: This laugh-out-loud comedy is merciless, but it may face an uphill battle against the final season of *Corner Gas*.

Knight Rider

E!/NBC Universal

Wednesdays 8-9p.m.

the story: The coolest car ever is back in a reinvented, super-charged action series.

the cast: Justin Bruening (*Cold Case*), Deanna Russo (*NCIS*), Bruce Davison (*Breach*).

the backing: Exec producers David Bartis (*The O.C.*), Doug Liman (*The Bourne Identity*), Gary Scott Thompson (*Las Vegas*).

the verdict: Can anyone, anywhere say no to *Knight Rider*? Surely not the men who aren't interested in time slot competitors *So You Think You Can Dance Canada* and *Little Mosque on the Prairie*.

Instant Beauty Pageant

E!

Sundays 7-8p.m.

the story: In this Canadian version of the U.S. Style Channel show, six ordinary women are ambushed while shopping in a mall and given three hours to race for the crown of a beauty pageant on a limited budget.

the hosts: Cameron Mathison (*All My Children*, *CSI*), Debbie Matenopoulos (*E!'s Live Countdown to the Grammys*).

the backing: RTR Media Inc. (*From the Ground Up with Debbie Travis*).

the verdict: In a world of instant microwave dinners and facelifts, why should beauty pageants be the exception? There's nothing quite like watching budding prima donnas under pressure, and this one might find an audience.

Global

By Mary Dickie

My Own Worst Enemy

Global/NBC

Mondays 10-11p.m.

the story: A mild-mannered efficiency expert living in the 'burbs with family and minivan finds out that he shares a body with a shady operative who speaks 13 languages and can kill with his teeth.

the cast: Christian Slater (*True Romance*), Mike O'Malley (*Yes, Dear*), Saffron Burrows (*Boston Legal*).

the backing: Exec producer Jason Smilovic (*Kidnapped*), exec producer/director David Semel (*Heroes*); from Universal Media Studios.

the verdict: Although Slater hasn't had a hit in a while, he's got a high profile, and the post-*Heroes* time slot should help this

FALL TV PREVIEW

drama — though it didn't do much for previous residents *Journeyman* and *Studio 60*.

90210 Global/CW

Tuesdays 9-10p.m.

the story: Like its parent series, this follows a brother and sister who move west and enroll at Beverly Hills High — except that their father is the new principal, and Granny is a former star and Betty Ford Clinic regular.

the cast: Shenae Grimes (*Degrassi: The Next Generation*), Rob Estes (*Melrose Place*), Lori Loughlin (*Full House*), Jenni Garth (*Beverly Hills 90210*), Jessica Walter (*Arrested Development*).

the backing: Exec producers Gabe Sachs and Jeff Judah (*Freaks & Geeks*); from CBS Paramount.

the verdict: A cast including veterans of hit shows as well as Canadian Shenae Grimes and *Arrested Development*'s Walter, plus the built-in interest of the original's fans and a lead-in from *House*? It would have to be pretty bad to fail here.

Kath and Kim Global/NBC

Thursdays 9:30-10p.m.

the story: A spoiled divorced woman moves in with her mother; generational combat and comedy ensue.

the cast: Molly Shannon (*Saturday Night Live*), Selma Blair (*Hellboy*), John Michael Higgins (*Evan Almighty*).

the backing: Exec producer/writer Michelle Nader (*King of Queens*), exec producer/director Paul Feig (*Freaks & Geeks*, *The Office*); from Universal Media/Reveille.



Elizabeth Reaser (centre) stars in *The Ex-List* (above), while life in Winnipeg is *Less Than Kind* (below)

the verdict: K&K was adapted from the successful Australian comedy by Reveille Studios, which did well with adaptations of *Ugly Betty* and *The Office*; add Molly Shannon and the future looks pretty bright.

Life On Mars Global/ABC

Thursdays 10-11p.m.

the story: An LAPD detective wakes up after a car crash to find himself in 1972, bumping up against the attitudes and technology of a '70s-era police force.

the cast: Jason O'Mara (*Men in Trees*), Colm Meaney (*Star Trek: Next Generation*), Rachelle LeFevre (*Boston Legal*).

the backing: Exec producers Josh Appelbaum (*Alias*), Scott Rosenberg (*High Fidelity*), Andre Nemec (*October Road*); from Twentieth Century Fox Television/ABC Studios.

the verdict: The BBC original was inventive and clever; U.S. networks are getting better at adapting British shows; and the producers' track record is promising. Still, time-travel shows have had a hard time winning viewers.

The Ex-List Global/CBS

Fridays 9-10p.m.

the story: A psychic tells a single florist that she's already dated her future husband and has to hook up with him again within a year or be alone forever. She immediately gets out her little black book and starts tracking down exes.

the cast: Elizabeth Reaser (*Grey's Anatomy*), Rachel Boston (*American Dreams*), Adam Rothenberg.

the backing: Exec producer/writer Diane Ruggiero (*Veronica Mars*), exec producer Jonathan Levin (*Charmed*); from Twentieth Century Fox Television.

the verdict: This adaptation of an Israeli comedy substitutes smirks and smarm for *Veronica Mars*'s snappy dialogue and sharp social commentary. It's hard to imagine it lasting the winter.

Citytv

By Carey Toane

Crusoe

Citytv/NBC

Fridays 8-9p.m., Sundays 10-11p.m.

the story: Defoe's classic character braves enemies and elements while stranded on a tropical island, with flashbacks to his earlier life in England.

the cast: Philip Winchester (*Thunderbirds*), Sam Neill (*The Tudors*), Anna Walton (*Hellboy II: The Golden Army*).

the backing: Exec producers Jean Bureau and Stephen Greenberg (*You Belong to Me*), Justin Bodle (*Pinocchio*), Genevieve Hofmeyr (*Flashbacks of a Fool*) and Michael Prupas (*The Deal*). From Moonlighting Films and Muse Entertainment Enterprises.

the verdict: Duane Clark (*CSI*, *The Practice*) directs a period drama with a *MacGyver*-esque leading man. But the obvious comparisons with *Lost* mean big shoes to fill, and it's up against *Life*.

Easy Money Citytv/CW

Sundays 9-10p.m.

the story: A 28-year-old prodigal son takes over the family's booming short-term loan business, which is nothing compared to dealing with his dysfunctional family.

the backing: Emmy-award winning exec producers Diane Frolov and Andrew Schneider (*The Sopranos*, *Northern Exposure*).

the verdict: One of the shows that CW "outsourced" to Media Rights Capital, this





In *Stylista*, *Elle* magazine's Anne Slowey fires interns at the rate of one each week

eccentric dramedy skews to an audience slightly older than the *Gossip Girl* crowd.

Glam God
Citytv/VH1
Wednesdays 8-9p.m.

the story: Vivica A. Fox hosts this half-hour reality show that pits 12 celeb-stylist wannabes against each other in hair, makeup and wardrobe challenges.

the backing: Creator and exec producer Cris Abrego (*Rock of Love*, *Gotti's Way*), exec producers Ben Samek, Vivica A. Fox and Lita Richardson. From 51 Pictures and VH1.

the verdict: This one faces an uphill battle against *America's Next Top Model* and *So You Think You Can Dance Canada*.

Less than Kind
Citytv
Saturdays 10-10:30p.m.,
Mondays 10:30-11p.m.

the story: Life sucks for our 15-year-old anti-hero, what with his dysfunctional family and their failing business in Winnipeg.

the cast: Jesse Camacho (*St. Urbain's Horseman*), Maury Chaykin (*Blindness*), Nancy Sorel (*Barbie Fairytopia*).

the backing: Exec producers Marvin Kaye, Chris Sheasgreen, Phyllis Laing (*The Stone Angel*), Mark McKinney (*Kids in the Hall*), Ira Levy and Peter Williamson (*Paradise Falls*). From Breakthrough Films & Television and Buffalo Gal Pictures in association with Citytv.

The verdict: A *Wonder Years*-style cast with an *Arrested Development* sense of humour, this could be a winner.

Opportunity Knocks
Citytv/ABC
Tuesdays 8-9p.m.

the story: Families compete on their own front lawns in this impromptu trivia game show.

the cast: Host J.D. Roth (*The Biggest Loser*).

the backing: Roth executive produces with Karey Burke (*The Real Wedding Crashers*), Jason Goldberg (*Beauty and the Geek*), Ashton Kutcher (*Punk'd*) and Todd A. Nelson (*The Biggest Loser*). From 3 Ball Productions.

the verdict: The surprise element brings a touch of *Punk'd* to the family game show format. It's a tough slot, however, against *The Rick Mercer Report* and *The Moment of Truth*.

The Secret Life of the American Teenager
Citytv/VH1
Fridays 9-10p.m.

the story: Teen tropes with a twist: the girl with good grades gets pregnant, while the cheerleader struggles to adhere to her Christian values.

the cast: Molly Ringwald (*Sixteen Candles*), Shailene Woodley (*The O.C.*), John Schneider (*Smallville*), Josie Bissett (*Melrose Place*).

the backing: *7th Heaven* creator Brenda Hampton writes and produces this series from ABC Family.

the verdict: This heartfelt drama might well knock off *The Ex-List*.

Stylista
Citytv/CW
Wednesdays 9-10p.m.

the story: The reality-show version of *The Devil Wears Prada*, with *Elle* magazine's Anne Slowey firing one intern per week.

the cast: Slowey is joined by *Elle* creative director Joe Zee and 11 contestants.

the backing: Exec producers Tyra Banks (*America's Next Top Model*), Ken Mok (*Pussycat Dolls Presents: Girlicious*), Eli Holzman (*The Block*), Desiree Gruber and Jane Cha (*Project Runway*). From 10 by 10 Entertainment and Bankable Incorporated with Magic Molehill Productions and Warner Horizon Television.

the verdict: Considering its impressive pedigree, this fashion-oriented reality show has a better chance than most, even against the second half of *So You Think You Can Dance Canada*.

Surviving the Filthy Rich
Citytv/CW
Tuesdays 9-10p.m.

the story: An idealistic Yale grad finds herself back in her hometown, tutoring 16-year-old twin billionaireesses and dealing with love quadrangles.

the cast: JoAnna Garcia (*Reba*), Lucy Kate Hale (*Bionic Woman*), Allan Lewis (*Stomp the Yard*), Michael Cassidy (*Smallville*).

the backing: Exec producers Rina Mimoun (*Gilmore Girls*), Bob Levy (*Gossip Girl*) and Leslie Morgenstein (*Sisterhood of the Traveling Pants*). Alloy Entertainment with Warner Bros. Television and CBS Paramount Network Television.

the verdict: Based on the book *How to Teach Filthy Rich Girls* by Zoey Dean, this *Gossip Girl*-style comedy will no doubt have a fight on its hands against the much-hyped *90210* remake.

Valentine's, Inc.
Citytv/CW
Sundays 8-9p.m.

the story: A private investigator specializing in matters of the heart saves everyone's love lives but his own.

the backing: *Desperate Housewives* and *Reaper* writer Kevin Murphy takes the helm on this show from Media Rights Capital.

the verdict: This action-comedy aims its arrows at an older audience than its *Gossip Girl* competition, but whether it can pull off a *Desperate Housewives*-style runaway hit is another matter.

the national* fall tv schedule 2008/09

MON.	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
A	Robson Arms	TMZ	Terminator: Sarah Connor Chronicles		Two and a Half Men	Samantha Who?	The Mentalist		A News	Tonight Show
CBC	Coronation Street	Jeopardy	Dragons' Den		The Border		The National		The Hour	
Citytv	Law & Order: SVU		Chuck		Celebrity Fit Club		Curb Your Enthusiasm	Less Than Kind	CityNews at 11	
CTV	eTalk	Access Hollywood	Dancing with the Stars			Corner Gas	CSI: Miami		CTV National News	CTV News
E!	The Insider	E! News	'Til Death	How I Met Your Mother	Do Not Disturb	Worst Week	Boston Legal		News at Eleven	Live @5:30 encore
Global	ET Canada	Entertainment Tonight	Prison Break		Heroes		My Own Worst Enemy		News Final	ET Canada
TUES.	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
A	Robson Arms	TMZ	Pushing Daisies		Fringe		Eli Stone		A News	Tonight Show
CBC	Coronation Street	Jeopardy	Rick Mercer Report	This Hour Has 22 Minutes	The Tudors		The National		The Hour	
Citytv	Law & Order: SVU		Opportunity Knocks		Surviving the Filthy Rich		Nip/Tuck		CityNews at 11	
CTV	eTalk	Access Hollywood	Without a Trace/American Idol		Dancing with the Stars		Law & Order: SVU		CTV National News	CTV News
E!	The Insider	E! News	The Biggest Loser				The Best Years		News at Eleven	Live @5:30 encore
Global	ET Canada	Entertainment Tonight	House		90210		Kitchen Nightmares		News Final	ET Canada
WED.	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
A	Robson Arms	TMZ	America's Next Top Model/Canada's Next Top Model		Private Practice		Dirty Sexy Money		A News	Tonight Show
CBC	Coronation Street	Jeopardy	Little Mosque on the Prairie	Sophie	the fifth estate		The National		The Hour	
Citytv	Law & Order: SVU		Glam God		Stylista		Lipstick Jungle		CityNews at 11	
CTV	eTalk	Access Hollywood	So You Think You Can Dance Canada		Criminal Minds		CSI: NY		CTV National News	CTV News
E!	The Insider	E! News	Knight Rider		Deal or No Deal		True Hollywood Story/THS Canada		News at Eleven	Live @5:30 encore
Global	ET Canada	Entertainment Tonight	Bones		NCIS		The Guard		News Final	ET Canada
THURS.	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
A	Robson Arms	TMZ	Moment of Truth		America's Next Top Model		Eleventh Hour		A News	Tonight Show
CBC	Coronation Street	Jeopardy	The Nature of Things		Doc Zone		The National		The Hour	

Citytv	Law & Order: SVU	Ugly Betty	Rock of Love	Friends	Friends	CityNews at 11	
CTV	eTalk	So...YouCanDanceCanada	Grey's Anatomy	ER/Lost		CTV National News	CTV News
E!	The Insider	E! News	My Name is Earl	My Name is Earl		News at Eleven	Live @5:30 encore
Global	ET Canada	Entertainment Tonight	Survivor: Gabon	The Office	Kath and Kim	News Final	ET Canada
FRI.	7:00	7:30	8:00	8:30	9:00	9:30	10:00
A	Robson Arms	TMZ	Wife Swap		Don't Forget the Lyrics		10:30
CBC	Coronation Street	Jeopardy	Air Farce Live	Rick Mercer Report (encore)	Doctor Who		The Hour
Citytv	Law & Order: SVU		Crusoe		Secret Life of an American Teenager	Everybody... Chris	CityNews at 11
CTV	eTalk	Access Hollywood	Ghost Whisperer		Supernanny	Flashpoint /Law & Order: CI	CTV National News
E!	The Insider	E! News Weekend	Are You Smarter Than a 5th Grader?		Deal or No Deal	20/20	News at Eleven
Global	ET Canada	Entertainment Tonight	Life		The Ex-List	Numb3rs	News Final
SAT.	7:00	7:30	8:00	8:30	9:00	9:30	10:00
A	Road to Avonlea		The Big Picture		Comedy Now!	Comedy Inc.	10:30
CBC	Hockey Night in Canada Game 1					Hockey Night in Canada Game 2	
Citytv	Survivorman		Canadian Movie		Less Than Kind	Kaya	CityNews at 11
CTV	W-Five		CrimeType		Law & Order: SVU		CTV National News
E!	E! News Weekend	The Soup	Snoop Dogg's Father Hood	Kimora: Life in the Fab Lane	Dr. 90210	Forbes Specials	Guy Stuff/J Moore
Global	Global Currents		Risk Takers		Mutant X	RenegadePress	News Final
SUN.	7:00	7:30	8:00	8:30	9:00	9:30	10:00
A	America's Funniest Home Videos		Gossip Girl		Cold Case		10:30
CBC	Heartland		Movies/Specials			CBC News: Sunday Night	the fifth estate
Citytv	NFL (continued from 4 pm)	Two and a Half Men	Valentine's Inc.		Easy Money		CityNews at 11
CTV	Star Wars: Clone Wars	Degrassi: TNG	The Amazing Race		Desperate Housewives	The Listener	CTV National News
E!	Instant Beauty Pageant		Extreme Makeover: Home Edition		E! Special	The Real Housewives of Orange County	News at Eleven
Global	Canadian Documentaries		The Simpsons	King of the Hill	Family Guy	Brothers and Sisters	News Final
							Focus Ontario

*Note: This grid covers the national networks' schedules based on Toronto schedules (ET). Regional times for networks such as Citytv will vary. All information is tentative and subject to change. Bold indicates new programs.

CANNES 2008

Santé!

During the Cannes Lions International Advertising Festival, Canadians took a break from screenings, seminars and awards shows to mingle with their peers. *Strategy* and *The Globe and Mail* (Canada's festival rep) brought together Canadian marketers and creatives at a dinner and the annual beach party. Here's what you're missing out on . . .

Photo credits: Gillian Edwards, Carrie Gillis



A Taxi honchos Rob Guenette and Paul Lavoie **B** Campbell Canada marketing VP Mark Childs with ABM Elaine Dawson and SBM David Allard **C** P&G's Chris Laird, associate MD, fabric & home care, and Danielle Bibas, business director, health & beauty care **D** *strategy*'s Mary Maddever with Leo Burnett president/CEO David Moore **E** *Globe* director of advertising sales Teena Poirier, marketing director of Loto-Quebec Lynda Zuliani, *Globe* senior manager of marketing solutions group Jo-Anne Visconti **F** Taxi VP/ECD Steve Mykolyn, winner of the gold Cyber and silver Design Lions, and Cossette EVP/chief convergent creative officer Bill Durnan **G** Alan Gee, CCO of GJP Advertising, winner of a Gold Design Lion

INTEGRATING INTERACTIVE

get [inter]active



All eyes are on the Web. More than 23 million Canadians are online, and according to comScore Media Metrix Canada, the average Canuck spends about 43 hours per month there. Our digital universe is alive and well—and fully engaged. comScore reports that Canadian Web users lead the world not only in time spent online, but in pages viewed, video viewing time and hours logged on social networks.

For marketers, the key is translating those eyeballs into advertising revenues. In 2006, the Interactive Advertising Bureau of Canada (IAB) reported a total

of \$1.01 billion in Internet ad revenues in Canada—up 26 per cent from the previous record-setting year. IAB president Paula Gignac says they expect to report much the same numbers later this month with the release of the 2007 revenue report. Gignac projects this year's current total to be about \$1.3 billion.

The numbers are a testament to the vigor of online as an advertising medium. Innovative Internet technologies are opening virtual doors for Canadian marketers. The question is no longer why to use online media, but how, where and when to use it.

Older and Web Wiser

The IAB's latest "Canadian Media Usage Trends" study tracks the progression of online users. Seven years ago, adults spent about 14 per cent of their time online. That number is now 22 per cent—a growth rate of 65 per cent. For adults 18 to 24 and 25 to 34, online is the number one medium over TV and radio. For the 35 to 54 set, online could take over as their primary media channel in as little as a year.

Research also shows that users carry their media with them as they age—those 18 to 24-year-olds kept their Internet habits when they celebrated their 25th. "What this means for advertisers," explains Gignac, "is that channels like blogs and user-generated content will apply to [a brand's] demographic, even if they may not at this moment." Advertisers need to get on board because as users age the online audience will be comprised of increasingly diverse demographics.

We're Engaged!

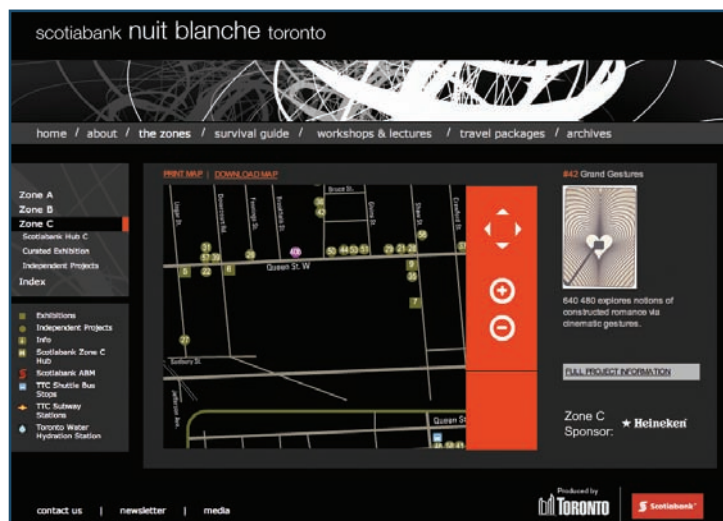
Engagement is the current It-girl of the media world. Marketers for all channels want to engage the target audience with their brand to get conversions both on- and offline. As an active medium, interactive technologies offer a plethora of effective, engaging touchpoints.

"Online channels have the unique opportunity to connect with the consumer in ways they'll seek out, which means it should be funny, entertaining and/or provide them utility," explains Judy Watson, Zed Digital's group online



This interactive directory for Canadian Business Franchise was designed to help users find their preferred franchise in a matter of seconds using smart filter technology.

director. Zed Digital is a global interactive agency, that specializes in digital technologies from search engine marketing to mobile and user-generated content. The company combines digital expertise with the reach of its powerhouse parent company, ZenithOptimedia, to deliver integrated online campaigns.



Scotiabank Nuit Blanche Toronto - This flash based mapping tool allowed visitors to zoom and pan the Nuit Blanche Zones in Toronto and get artist details within one click of the mouse.

As Watson points out, "Online is interactive and instant. Consumers have the choice and control over what they engage with and how they do so." Such choice and control are becoming increasingly amplified with the explosion of rich media that's come with Web 2.0 capabilities. Web 2.0 is a myriad of technologies and experiences that allow users to interact online—with people, programs, files and/or information. Static web pages are the eight-tracks of the Net—quaint, but no longer viable.

Web 2.0 lets users post or download content, share files, run embedded content, view instant feeds, vote for content and interact with other site users. But marketers aren't using today's online media to the extent that consumers are. Marketers can step up this engagement through creativity and relevance.

"The right combination of creative and technology will enable a bigger advertising space in which to build better brand awareness," says Yoav Arnstein, general manager of Eyeblaster, a global supplier of digital marketing technology solutions. The company's Ad Campaign Manager (ACM) platform provides agencies with everything they need to create cutting-edge creative, cross-format and cross-channel campaigns, as well as powerful tracking and metrics functions. Using ACM agencies can manage both search and display together in one integrated campaign. Eyeblaster is also among the largest traffickers of video on the Web.

Eyeblaster's rich media offering provides advertisers a larger canvas to grab user attention, without sacrificing user experience, via "polite" rich media banners, expandable banners, synced units, commercial breaks, full-page takeovers, and widgets. Streaming video and advanced technology like geo, sequential and time of day optimization can also be added to any ad format.

Eye on the Prize

Eyeblaster is an independent, global digital advertising platform. Being publisher agnostic, Eyeblaster focuses solely on supporting the role of its agency customers. The company's local presence in the world's major marketing centres facilitates digital campaigns that cross formats, publishers, channels and international borders.

Eyeblaster's Ad Campaign Manager (ACM) is a holistic solution for the creation, management and measurement of digital campaigns. ACM is the first IAB-compliant solution for rich media, video and campaign measurement. All of Eyeblaster's offerings are designed to integrate with established agency processes and enhance workflow, not redefine them. Some of the system's key features include:

- Campaign monitor: offers media professionals an intuitive, visual interface with a real-time, bird's-eye view of campaign activity.
- Eyeblaster workshop for Adobe Flash: facilitates collaboration, and creative control with code-free creation and preview of fully functioning ads within the familiar confines of Flash.
- Eyeblaster analytics: provides actionable analytics to quickly transform mountains of data into clear insights.



Can't find our CEO Aldo Cundari? No problem. Cundari has over 160 marketing communication specialists, all experts in Creating Valuable Experiences™. Whether it's seeking out innovative solutions, generating new touchpoints or maximizing engagement in branding, identity, traditional media, interactive and experiential media, every one of us is trained to add value at every opportunity. To start Creating Valuable Experiences™ for your brand, call Aldo, or anyone else for that matter.

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INTEGRATING INTERACTIVE

Once you've got the canvas in place, paint a relevant picture. As Arnstein advises, "Provide relevant content for particular users so they feel they get a return on their time investment from this engagement—actual learning from the ad rather than just a salespitch." Then make the online ad contextually relevant by targeting specific users and integrating it seamlessly with the content of the actual site or channel.

Beyond the Banner

"The day of the static banner is dead," proclaims Erwin Rivera, VP and managing director of Cundari Interactive. Banners, the web equivalent of billboards, are based on impressions and estimated audience. Advertisers need to go beyond this traditional model to reflect how users are consuming media today.

"Consumers aren't necessarily against advertising," adds Rivera, "but they want advertising that's relevant to them. They want to subscribe or opt-in to advertising." Cundari Interactive takes clients beyond the banner to create valuable online experiences—a real two-way conversation with consumers. The Cundari Group, consistently ranked one of Canada's top 10 agencies, uses its interactive division to fuse creativity with technology.

New Internet marketing models must break down traditional silos. "Websites look less like web pages and more like actual applications today," explains Wayne Gomes, Cundari's chief technology officer. "Just five years ago, designers could lob creative over the fence to a programmer who would post it online. But today, there's such overlap between design and function within a page, that designer and programmer have to work in close collaboration."

Agencies like Cundari Interactive foster this convergence of creative and technology by developing proprietary tools that bridge the goals of brand marketers with the infrastructure needs of the client's IS department, efficiently establishing a two-way dialogue with consumers.

Network News

Casale Media is the world's fastest growing provider of targeted online media. In Canada, Casale's network reaches a unique audience of 20 million. The company employs OPTIMAX, its proprietary and cutting-edge campaign delivery technology, to effectively place advertiser campaigns across the web. The fully automated platform operates in real-time allowing for rapid campaign deployment, second-by-second reporting and dynamic optimization. Advertisers get the benefits of the system under one roof, in one media buy, without third parties. OPTIMAX enables marketers by facilitating:

- Audience targeting: campaigns are targeted using real-time analytics, automated creative optimization and dynamic user retargeting.
- Publisher quality: advertisers have access to premium inventory across over 4,000 of the Web's most sought after online properties at a fraction of traditional media costs.
- Real-time optimization: dynamic creative, site, frequency and user response optimizations help place advertisers' campaigns in front of their most receptive audiences.
- Rapid campaign deployment: real-time technology provides flexibility to anticipate and respond to the evolving needs of customers.
- Creative: execute campaigns using all standard ad units and rich media formats.
- Reach and frequency controls: deliver campaigns with optimized reach and frequency to prevent oversaturation and minimize media waste.



Expedia Media Solutions offers non-travel advertisers, such as Financial Institutions, the ability to reach a high-disposable-income audience.

Video Killed the Radio Star

These days, there's a desire to create targeted messages in a familiar creative format. Online video provides parallels with television while offering the advantages of the online audience. Along with social networks and behavioural targeting, Paula Gignac of the IAB pinpoints video as one of the top trends in Canada's digital universe.

Online video cemented its place in the advertising world at Cannes last year. An ad that began life as a viral Internet video claimed the festival's top prize. "Evolution," by Unilever for Dove, challenged

the audience's view of beauty by showing the dramatic transformation of an ordinary-looking woman into a cover girl using all the tricks of the beauty trade. The video generated millions of hits within weeks and even boomeranged back to traditional.

Talent contracts currently being negotiated with ACTRA also paint a promising picture for the video channel. Video, however, is not the Web's only weapon. Like other hype-fueled Internet trends, online video advertising must be seen in the context of the bigger online ad world.

Your Space or Mine?

Research by Ipsos Reid has found that nearly four in 10 Canadian adults have visited online social networks. MySpace boasts 110 million global subscribers, while Facebook touts 60 million active users. Somewhere between friend requests and status updates, advertisers are trying to find their niches on these networks.

Innovate or Die

Online advertisers are competing against billions of other sites, portals and ads for consumer attention. For 2007 Agency of the Year Lowe Roche, the survival strategy is simple: innovate or die. Since its founding 16 years ago, the creative agency has pushed the limits of accepted advertising notions by working within traditional media, but doing it non-traditionally.

"We come up with the big creative ideas and figure out the best touchpoints to ensure breakthrough for advertisers," explains Christina Yu, VP and creative director. Lowe Roche also takes a PR approach to advertising, by engineering buzz rather than leaving it to chance. They recently worked on Nokia's "Push to Start" campaign, announcing the launch of the Nokia 6133, a unique one-hand flip phone. The insight was there—flip a phone with just one hand—but how do you engage consumers with the message?

The resulting campaign was an epic battle of left versus right—which hand would get the privilege of flipping? Lowe Roche built a site showcasing the handy opponents working together, clapping, climbing and snapping. Then the battle began—a game of hand Pong, with left and right competing for the right to flip. The campaign began with a very small buy on MuchMusic, with feeds on blogs, and was quickly picked up to spread around the world, to the tune of 500,000 hits in a matter of weeks.

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Advertising offerings on social networks include not only profile pages, but also search, display, widgets, polls, video and more. An eMarketer study projects that worldwide online social-network ad spending will grow by 81 per cent, from \$1.2 billion in 2007 to \$2.2 billion in 2008. And it could topple \$4 billion by 2011. But a controversial debate rages—will users click off due to increased advertising presence?



In support of Laughing Cow Cheese, laughingisgoodforyou.ca allowed visitors to orchestrate a symphony of laughter.

“It’s like a cocktail party and you’re not invited,” says Geoffrey Roche, founder and creative director at Lowe Roche, one of Canada’s hottest creative shops and winner of more interactive awards than any other agency last year. As Roche describes, advertising interrupts the online conversation on these sites. “And if you interrupt, you better have something interesting to say.” Static banner ads placed in Facebook can have the adverse effect of alienating users. Instead, give them something useful and meaningful that they can opt into.

Lowe Roche recently executed a Facebook campaign for Nike Bauer and Hockey Canada to launch new Team Canada merchandise. With a limited media budget, the company needed to reach hard-core hockey consumers, no matter their demographic profile. And nothing brings Canadians together quite like hockey! So Lowe Roche built the ultimate Team Canada fan page and application on Facebook to coincide with the 2008 World Championships.

The page featured updated tourney stats, team bios, photos and video—in addition to a store locator function where fans could purchase their gear across the country. In just a few weeks, more than 6,000 fans joined the Team Canada page, interacting with one another and posting videos, photos and wall messages. Sales of the merchandise skyrocketed and the page attracts hundreds of new users daily. Without much direct influence from the marketer, users shared the page with friends and helped spread the message.



Part of an Integrated campaign for the Toronto Zoo’s Stingray Bay and Great Barrier Reef, secretsea.ca allowed kids to discover an underwater world as part of an entertaining game.

Cool, Calm and Collective

Another trend shaping the direction of online marketing is something the IAB calls “new aggregators”. As Gignac explains, this encompasses vast ad networks, as well as aggregation around search, to see through users’ eyes.

“Ad networks manage an advertiser’s online inventory from a central platform to provide huge scope and measurability,” explains Julia Casale, chief marketing officer at Casale Media, one of the largest online media networks on the Web. The company developed the industry’s first-ever real-time ad delivery platform, OPTIMAX. Casale’s inventory includes above-the-fold placements on thousands of premium third-party websites that they deliver 30 billion ads across monthly.

Using a series of unique algorithmic sequences and statistical sampling, Casale’s proprietary platform locates a brand’s target audience in real-time across its diverse network to drive qualified traffic based on creative performance. If the creative performs well in a particular space and for a particular user, the system maintains that placement logic. If it’s underperforming, the system instantly makes placement adjustments to achieve maximum user response, effectively optimizing the campaign’s performance objective.

Publishers and advertisers want to offer users a good online experience. To that end, networks give consumers what they want. They optimize creative placement and monitor user interaction (clicks, complete actions) to determine not only where users are going online, but what they want, in order to deliver the most relevant messages. Casale also avoids saturation of an ad for each user, and offers clients complete transparency in its site offerings.

Elevated Experiences

If the Internet were a concrete structure, it would be a department store with hundreds of floors, but no elevator. “Consumers are increasingly sophisticated,” says Aldo Cundari, chairman, CEO and founder of The Cundari Group of Companies. “But users are finding it very frustrating to have to drill down as many as five or six layers to find what they want.” Cundari Interactive gets consumers where they want to go as quickly as possible, to prevent frustration with the shopping experience. The rich digital agency builds tools that work quickly and intelligently to elevate the consumer experience.

Cundari Interactive offers two types of technology: complete proprietary applications licensed to marketers, and tools designed to drop into existing interfaces, which meet client needs. The company enables unique proprietary filtering technologies to provide user-generated content. Filtering allows consumers to narrow down their options from a huge set of data and variables—like having a salesperson to guide them around that 100-floor department store.

“New Internet models must mechanize the two-way advertiser-consumer dialogue,” says Cundari. “You need the technology and the intellect built into the software so that dialogue occurs naturally and intuitively so users feel like they are having a one-on-one conversation.”



PRINT SUCKS

(SOMETIMES)



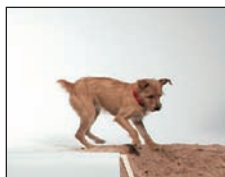
ESPECIALLY WHEN IT COMES TO SHOWCASING OUR INTERACTIVE WORK. BUT THAT'S NOT GOING TO STOP US FROM TRYING. THAT'S WHY WE'RE GIVING YOU A SAMPLING OF OUR MOST RECENT INTERACTIVE HITS ON ONE MEASLY PAGE. ACTUALLY, MILLIONS OF INTERACTIVE HITS IS PROBABLY A BETTER DESCRIPTION.



Meet the Denialers. They're the family of four that spends like fourteen. They were the stars of webisodes featured on Mackenzie Financial's [burnrate.ca](#). The campaign was featured in magazines such as *Adweek*, *Shoot*, and *Creativity*. In just

days, over 18,000 visitors, 89% of them unique, spent five minutes on the site and the campaign generated 20 million impressions. Now that's solid gold.

Armed with a tiny budget to launch a push button phone from Nokia, we created a site that let users pit their right hand against their left hand. Within 60 days it received over 500,000 unique visits and became the worldwide website of the day.



Pets can't talk, but if they could they'd tell you that this banner for Purina was a huge hit. The banner featured pets digging through page content. In just one day on Yahoo, we achieved a click through rate of 1.18%, with 45,457 clicks and 3,848,513 impressions.

To promote Stella Artois we created a giant Machiavellian trap to protect the beer. The trap was tied to an elaborate online game that challenged drinkers to free a Stella Artois. Drinkers took notice. So did the One Show and Cannes.



How do you make people surf a cheese website for an average of almost three minutes? Well you orchestrate a symphony of laughter for Laughing Cow Cheese. The results: 70,802 unique visitors in just days. Serious results for a not so serious site.



INNOVATE OR DIE. IT'S IN OUR BLOOD. AND IT'S AN ATTITUDE THAT WE EMBRACE WHETHER WE'RE CREATING AWARD WINNING, BUSINESS BUILDING INTERACTIVE WORK OR A SIMPLE PRINT AD. TO VISIT THE ACTUAL SITES GO TO [PRINTSUCKS.CA](#) AND SEE WHY WE WON MORE INTERACTIVE AWARDS THAN ANY OTHER AGENCY IN THE COUNTRY. FOR NEW BUSINESS OR COMPLIMENTS PLEASE CONTACT GEOFFREY ROCHE AT GEOFFREY@LOWEROUCHE.COM



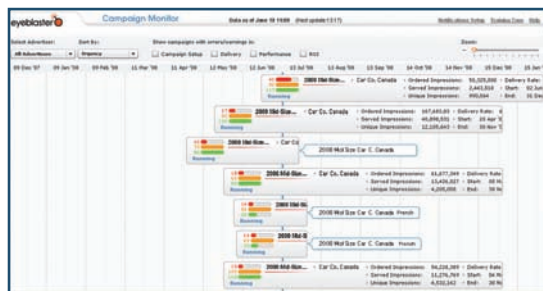
LOWE ROCHE

Oh, Behave!

Another trend shaping the online world is behavioural targeting—serving up relevant marketing messages based on a user's previous online activity. That could include everything from pages viewed and purchases made to keyword searches and time spent with particular content. Behavioural targeting can be conducted on individual sites, across networks and via adware applications. Done properly, it promises relevant ad delivery, heightened brand awareness and increased conversion rates.

"Perhaps the greatest advantage of online media is its ability to target," explains Tobias Berger, manager of partnership marketing for Expedia Media Solutions. "Beyond demographics, marketers can target by virtually any type of behaviour or action (or inaction)—interest in travel, sports or entertainment, and purchasing or non-purchasing patterns."

Expedia, Inc., the world's largest online travel company, is set to launch a new behavioural targeting service that could transform the delivery of relevant marketing messages. "Our networks attract both



At a glance check the status of all your campaigns with Campaign Monitor.

bookers and lookers," says Berger. "So, it makes sense to use a visitor's browsing and purchase histories to suggest to them relevant travel ideas and marketing messages." Expedia's new Passport Ad product provides targeted ads on non-

Expedia websites based on what visitors searched, what they bought and even time spent searching particular destinations or services on Expedia. Marketers can then hone in on their particular audience—frequent visitors to New York, budget-conscious browsers, avid golfers, business travellers—virtually any targeted bucket to optimize relevancy to the user.

We Don't JUST click

It's no secret—online affords the most tangible, trackable results of all media. Most industry experts agree that interactive has set the bar for other media to become more accountable. But the almighty click is no longer the Holy Grail of web metrics. In the comScore study, "Natural Born Clickers," research

The A to Zed of Online

Zed digital is a leading digital media agency spanning 25 countries around the world. The company's client roster includes international bluechip leaders such as HP and L'Oréal, as well as CIBC, Nestlé, General Mills, Purolator and 20th Century Fox.

Zed digital works with clients to differentiate and highlight their brands through engaging online campaigns that excite, inform and entertain consumers. The agency recently executed a multi-level campaign with Nestlé, involving traditional, online and mobile touchpoints. The 12-to-17 demographic being targeted for this "Blue Freezer Quest" contest indexed high on MSN Messenger, so the IM channel was an ideal way to reach them. Zed digital placed ads on the Messenger homepage, but also added an integrated tab on the site that led to the contest microsite. Users could click the Drumstick icon to check daily clues and winners of the game.

Zed digital is fully integrated within its parent company, ZenithOptimedia, two-time winner of Strategy's Media Agency of the Year (2006 and 2007).

We Dropped the Bomb!

The rules of engagement have changed.
See what lies beyond the click.



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showed that clicks continue to be a relevant metric for direct response advertising, but they're the wrong measure for brand-building campaigns. Virtually every piece of online media is clickable, but it's an intrusive medium. Geoffrey Roche likens it to television:

"Viewers are tuned into a show. A commercial asking them to switch channels, then and there, likely won't get them to tune out of their current programming. Likewise, users engaged on a website may not click on an ad

straight away—but they'll go back to it later, without clicking on the ad." This practice—known as view-throughs—involves users memorizing URLs once they view an ad and visiting the brand website later. The number of users exposed to an ad who move to a site without clicking is almost always greater than click-throughs.

Another promising brand measurement tool is post-click tracking—charting user behaviour once

they arrive on a site. Advertisers can then link post-clicks to other media to determine the effectiveness of other media to drive users to the site. "If an advertiser pays an agency to create flashy media," adds Cundari's Erwin Rivera, "the next step must

be to determine not only clicks, but impact on the purchasing cycle. Did it drive users into stores and showrooms?"

As Canadians continue to feed their hunger for online media, the ad industry is racing to offer them tempting bits and bytes. Rich media, video, social networks

and gaming will continue to whet users' appetites, while behavioural targeting and new aggregators will help marketers make their brands even more edible to hungry consumers. "It took us 13 years from when the first banner ad was served on the Internet until now, to reach the billion dollar mark in Canada," says the IAB's Gignac. "But it may take us only another two to three years to surpass the second billion."



Nestlé Blue Freezer campaign from Zed digital

The Sky's the Limit

Expedia, Inc., which includes the Hotwire, Hotels.ca and TripAdvisor brands, is the world's leading online travel company, with more than 70 million unique monthly users worldwide and one of the highest buying power index (BPI) scores on the Web.

Expedia Media Solutions helps travel and non-travel advertisers leverage the value of that network. It recently partnered with Tourism Mexico for a global campaign to promote tourism to the country. Expedia's network allows Mexico to target consumers based on geography, past purchasing behaviour, interest in activities, personal vacation preferences, income level and more. Non-travel advertisers can also leverage targeting and the travel theme for their business purposes. This summer, for instance, Wal-Mart will be launching a campaign on the US network promoting weekend road-trip gear.

Also coming soon are Expedia TravelAds, a paid placement form of search engine marketing on the company's hotel sites. Hotel advertisers bid for sponsored links featured on results pages of user searches, similar to Google's sponsored search results.

Digital Connects the World

With 24,000,000 Canadians online, we know how challenging it can be to reach an audience with the entire world at their fingertips. That is why we at Zed digital create that sustainable connection that allows our clients to communicate with consumers in meaningful and creative ways anywhere, anytime, any place!



Zed digital is part of ZenithOptimedia,
Strategy's Media Agency of the year in 2006 and 2007

For more information call 416 925-9988



◀ By Rupert Brendon ▶

What not to tell the client

In the first installment of a two-parter on improving client/agency relationships, Ad ROI's Rupert Brendon outlines eight things agencies should never say to clients – unless they want to remind them of everything they hate about agencies.

It's ironic that communications agencies are so poor at communicating with their clients that they actually put those relationships at risk. The contributing factors are well documented: the short tenure of CMOs; the North Americanization of decision-making; the shift to fees and PBR; the increase in channels; and multiple agencies working for the same brand to meet 360 communication needs. Yet those sorely needed breakthrough ideas can only thrive if the relationship is one of trust and partnership. To help keep the peace, avoid the following topics:

1. "We lost money on your account last year."

Usually said at the start of annual fee negotiations. This is never, ever believed, especially if the agency produces supporting time sheets. And if it is true, it only confirms the widely held view that agencies are fiscally incompetent. Try instead: "We've tracked our time costs over the last quarter and need to make some

adjustments to our joint way of working if we are to stay within the scope of our current financial agreement."



2. "We are your business partners."

"Oh no, you're not," thinks the client, especially given point one. "I want creative

ideas, consumer insights, provocative perspectives, communications that drive sales. Do that spectacularly well and stop going on about trying to be what I don't want you to be."

3. "Our rates are low compared to management consultants, lawyers, accountants, etc."

"But high compared to digital, design, PR, media," mentally responds the CMO. "Get real, focus on whom you compete against." This reminds clients why in their eyes you're expensive. It's those glitzy offices, conferences in Cannes, award shows and lavish dinners.

4. "Sorry, but our president can no longer make your sales conference in Hamilton."

"Typical!" the client harrumphs as he takes the call from the PA, thinking, "Now that we're an 'existing client,' I never see the agency president from one fee negotiation to the next. When we were a prospective client, he did store checks with our sales manager."

5. "We could still have the creative presentation, but the ideas are not quite crafted to the high standard we want; could we postpone it a week?"

"Yes, I noticed you're on a number of pitch lists," fumes the brand manager. "Where do we now rank in the agency's league of clients? Doesn't feel like the top five. And no doubt we'll get stung with high studio costs to make a rush job look polished."

6. "The account director is leaving next week, but don't worry, her replacement is lined up."

Few clients can complain about turnover when their own departments roll over faster than lottery numbers. But this means they value agency continuity more than ever (who said life is fair?) and expect to be involved in choosing who leads the

agency team. Waiting to break bad news until you can gloss it over with a solution does little to build trust.

7. "The ASC won't approve the idea/We can't make this ad for the budget/We can't get the celebrity/There's an older ad for a competitor which is a bit too similar ... I know it's a shame, after all the development and research time."

"Something's fundamentally wrong with your development process," rants the client. "This should have been checked out much earlier. You've cost me time, money, reputation, and I missed the launch date. I pay you to know this stuff..." "Process slippage" is what these cock ups are called, and clients hate them with a vengeance.

8. "No, I haven't seen your latest ACNielsen, stock price, annual report, CEO's magazine interview, etc."

Which makes a mockery of "We're your business partner," and is inexcusable. If the agency claims to want business partnership, it has to put its money where its mouth is. However, clients can't have it both ways either, expecting a new low-base fee as well as the same old high service expectations.

For a better "partnership," know the client's business inside and out; initiate breakthrough business-building communication ideas; behave ethically; and avoid all surprises.

Rupert Brendon is a principal with Toronto-based Ad ROI, the Canadian partners of APRAIS, which has measured, managed and improved over 2,500 client/agency relationships globally for 10 years. He's a Marketing Hall of Legends inductee, founder of NABS and the MCET and former head of the Institute of Communications and Advertising. He can be reached at rtbrendon@sympatico.ca.



◀ By Will Novosedlik ▶

It's time to rethink the final experience

It was Benjamin Franklin who said that the only certainties in life are death and taxes. This may explain why funeral directors and tax collectors are never at the top of anyone's Christmas list.

Funeral directors are perhaps more challenged to improve their brand. The very idea of death is a barrier to branding (when was the last time someone asked you to name your favourite funeral parlour?). But what happens when the idea of death as a social event is changing? In this scenario, the only barriers that exist are those imposed upon the industry by the practitioners themselves.

Those barriers are being breached as boomers age and attitudes toward funerals change. But funeral homes here are not keeping pace. Your typical funeral establishment is family-owned, and has been for decades. A random sampling of names in the Toronto area, for instance, shows three out of four homes have been in the family for over 100 years.

From a branding perspective, that makes for a highly fragmented marketplace populated by local brands. You might expect variety in this scenario, but the opposite is true. Ask yourself how many funeral homes you've been in. Was any one of them different from any other? Exactly.

Experientially, your typical funeral home is an awkward way station between the here and now and the hereafter. In Canada, that way station is usually a cross between a Victorian drawing room and a church. This imparts a dusty solemnity to the experience, which tends to keep you focused on the death as opposed to the life of the beloved soul who was your friend or relative.

As a client, you are emotionally coping with loss but are under pressure to make decisions quickly. Thus you are at the mercy of the funeral director. In classical mythology, he would have been the oarsman guiding you across the river Styx. Today, he is the guy who arranges everything: the flowers, the obituary, the cemetery, the music, the chaplain, the burial or cremation,

the wake. And his business model is based on being the go-to guy. In other words, his suppliers take good care of him. So he generally likes to do things his way.

But then along come the boomers, who are used to doing things their way. The word "death" is not in their vocabulary. If the dearly departed was an avid golfer, they might



But then along come **the boomers, who are used to doing things their way.** The word "death" is not in their vocabulary

want to tee off as a way of saying goodbye. If he or she was passionate about sailing, they may want to hold the service beside a lake, or even on a boat. But it is not in the interests of funeral homes to offer such services, because they depend upon a network of traditional suppliers. They can arrange the flowers, but don't ask for yacht rental.

Has anyone tried to change this? Some years ago, a Toronto group tried to offer a broader range of services than what was traditionally available. But the group, now called The Simple Alternative, was restricted from doing business by a law that was created in response to pressure from traditional funeral directors. So they had to get a licence to operate a brick and mortar funeral home just like everybody else.

Other markets have fared better. In Venice, California, Lights Out Enterprises will arrange your funeral for you wherever and however you want it. One group celebrated the departure of a loved one with a full-on disco party on top of a mountain.

There have been other efforts to break the supply chain. There is, for instance, an online service called The Casket Depot. It sells – you guessed it – discount caskets and urns. One more chance to bite at the

ankles of the funeral director! That would work great with the Wal-Mart crowd.

If we were to brand the funeral experience, the first thing we would do is get rid of the word "funeral." It conjures up all the dusty imagery associated with traditional funeral homes. So our next-life experience provider would be a brand called something like SPIRIT. The word's double meaning is a nod to both the spiritual and the spirited.

Some folks want a sacred experience, while others want to celebrate the life of their dearly departed in a more lighthearted way. And some want a combination of the two. The funeral director would be replaced by a concierge backed up by an event planner and an implementation team. The funeral home would disappear. The team would come to you instead, and the events would occur wherever it suited the family.

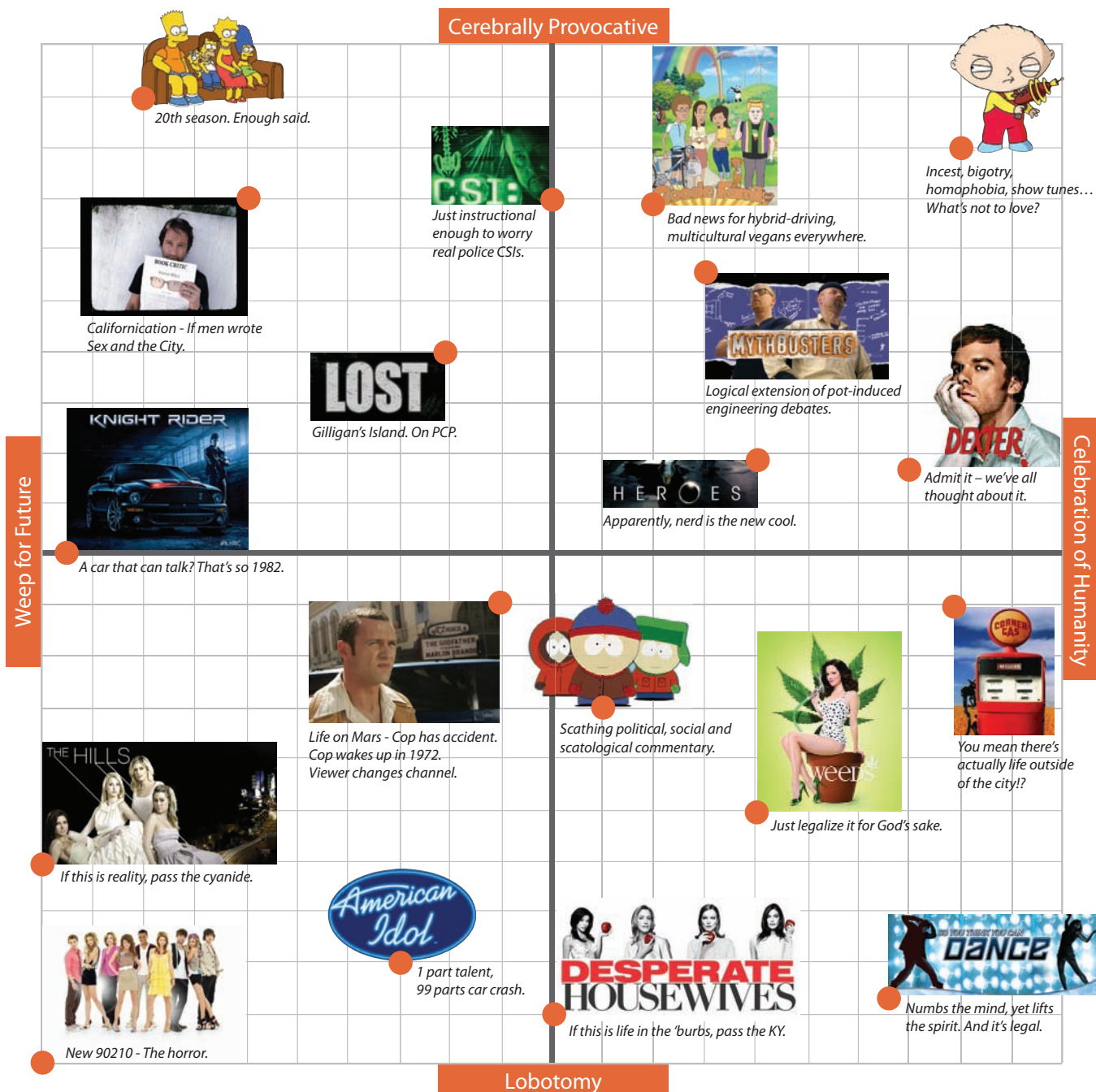
From an experience perspective, the traditional funeral industry is dead. Time to bury it and dance on its grave.

Will Novosedlik is a partner at Chemistry, a Toronto-based brand management consultancy which links strategy to communication, organizational performance and customer experience. Reach him at will@chemistrylab.ca.

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